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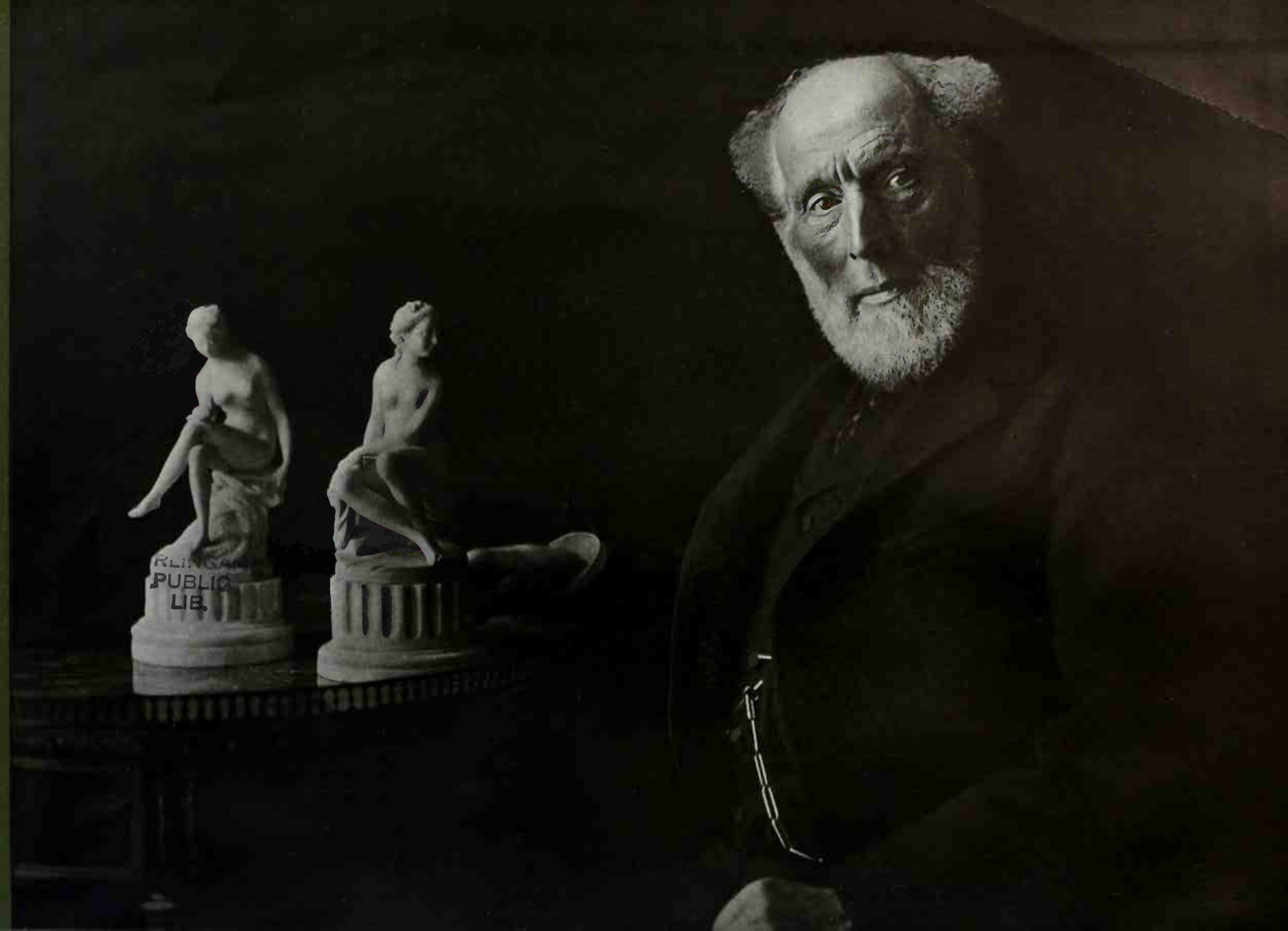
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SIR CHARLES TENNANT AT HOME.

From a photograph specially taken for "The Connoisseur," by Histed.

The Connoisseur

An Illustrated Magazine For Collectors

L'Envoi.

CONNOISSEURS, that once as children played beside the summer sea,
Searching where the weed and shingle held in tangled mystery
Painted shell, and glittering pebble, to be garnered jealously—
Older, wiser, eyes grown keener, hunting ever as of yore
In the narrow streets of cities, up and down thro' mart and store,
On the outlook still for treasures lost upon Time's shifting shore.
Born, but never manufactured, Connoisseurs are much the same,
Be it gem, or ware, or picture—care for neither mark nor name,
Note its beauty, stamp its value, ask no eulogy from fame;
To possess, their fixed intention, if?—but there, we must not tell
How collectors seek and covet, scheme to gain, and think it well
Just to hold, to keep, to treasure, barter, buy—but never sell.
"Things of beauty, Joys for ever"—if 'tis true what poets say,
Give the Connoisseur such welcome, that it cannot choose but stay.

L. Baily.

A Word of Introduction.

THE first thought of the reader of THE CONNOISSEUR will perhaps be one of surprise that the idea of a magazine for collectors has not occurred to anyone, or at least not been realised in the concrete before this.

It is certainly a curious fact that the collector has till now received no special attention from the Press. There are, it is true, periodicals devoted to certain branches of collecting, but there has been, till to-day, no recognised and standard periodical for the whole body of collectors, no publication devoted to any and every object that is or can be collected.

THE CONNOISSEUR proposes to fill this empty place in the world of contemporary periodical publication—a world in which the empty places are as few as in the great world itself. There is no question of creating a demand; the demand exists, and we hope to supply it. That it exists has been proved to us by the unanimous welcome with which the idea of a magazine for collectors has been received by those for whom it is intended. We ask that the welcome may be extended to the concrete manifestation of the idea. At least, we will do our best to reach and adhere to the high standard at which the founders of such a magazine as this

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must necessarily aim, since it caters for connoisseurs —for those who know. It is to a fastidious and critical public that THE CONNOISSEUR appeals, with becoming modesty, but, nevertheless, with a well-grounded confidence.

And it is a large and increasing public, the collecting public. Within the last decade the number of collectors has grown by leaps and bounds, as those of us know to our cost who began to collect some years ago and whose desires are less limited than our purses. One has but to compare prices now with prices ten or twenty years ago to realise how enormous has been the increase in the interest in and desire for things old and beautiful and rare.

Indeed, in appealing to collectors, THE CONNOISSEUR appeals to most people, for who nowadays does not collect something? And THE CONNOISSEUR will include in its scope anything that any reasonable person collects, not only furniture, porcelain, pottery, prints, books, manuscripts, fiddles, and old silver, but also coins and medals, autographs, posters, and even stamps. We may have our own preferences, but our aim is to be comprehensive, as Mr. Byam Shaw has suggested in the beautiful design that he has made for our cover.

Our purpose is to give every sort of information that may be of use to collectors, whether as regards origin, history, current prices, or differentiation of specimens; and the various subjects will be dealt with adequately by writers who know, who are experts in the subjects of which they treat. Not every matter that falls within our range, nor anything like it, can be treated in one number, for the range is almost inexhaustible, and we do not aim at scrappy information of the intellectual tabloid type. Yet in the monthly review of the chief sales will be found much of current and topical interest.

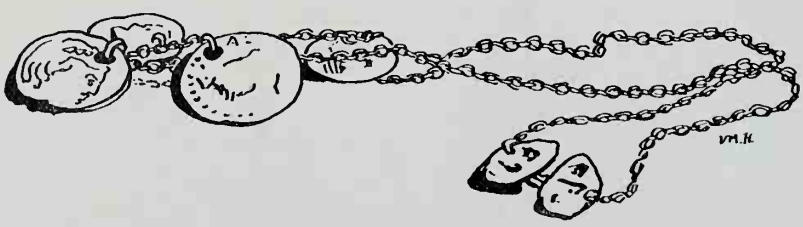
Illustrations naturally form no unimportant part of our scheme. They will be illustrations, and not pictures merely; but pictures nevertheless. The present number will, it is hoped, be accepted as an earnest of the care and thought that have been given to this part of the work no less than to the literary side.

With contemporary art we have nothing to do. Not that we despise it; far otherwise. We recognise thankfully the new life that is stirring in architecture, in the handicrafts, in painting, and in other directions. But these matters are adequately dealt with in existing periodicals, and they are not our *métier*. It is pleasant to think that THE CONNOISSEUR does not come into the field as a competitor with any existing magazine, since it is unique; there is no existing magazine that has the same purpose.

As criticism of contemporary art is outside the scope and purpose of THE CONNOISSEUR, so also it is not proposed to attempt systematic book reviewing, but now and then a really important book, treating of a subject within our scope, will be the subject of an article.

There is, perhaps, no country where such a magazine as this could have so promising a field as in England. The private collections in this country contain a great multitude of treasures, many of which are little known or known not at all to the public. Now and then the disposal at auction of a great collection gives some sort of idea of the mine of artistic wealth that lies hidden in private houses. By the kindness of their owners, we hope to open the doors, so to speak, of some of these collections. Sir Charles Tennant has, with great courtesy, allowed us to describe his beautiful collection of pictures in this the first number of the magazine, and we hope to publish a similar article on a private collection every month.

Not in a spirit of doubt and uncertainty is THE CONNOISSEUR launched on the tide of public opinion. We are confident that it will win the favour of those to whom it appeals, because we are determined that it shall make good its claim to be the magazine for collectors.



THE PICTURE COLLECTION OF SIR CHARLES TENNANT, BART. BY MAX ROLDIT.

It is now some thirty years since Sir Charles Tennant acquired a delightful little picture by Hogarth, a full-length portrait of a French prince as a child. This small but excellent work he is still fond of pointing out to his friends as the foundation-stone of the magnificent and, of its kind, almost unique collection of which he is now the justly proud possessor. In its formation, ever since his first purchase, he has been guided by two fundamental principles to which he has strictly and firmly adhered: To buy only works of the very highest standard, and to acquire those, almost at any cost, whenever they came within his reach. In carrying out this latter resolve, at a time when present prices were quite unheard of, he was accused of recklessness by many a dealer and many an expert who would now gladly pay him ten times the price he gave for his finest treasures.

WATERING HORSES. BY THOMAS GAINSBOROUGH.

With one or two exceptions he confined himself exclusively to pictures of the English school of the late eighteenth and early nineteenth centuries, that is to say, to works of the, somewhat misnamed, Early English School, and the array of masterpieces that fill his house is ample proof of his unerring judgment, his perfect taste, and his very great artistic knowledge, all three developed and cultured by the study and experience of years. His collection, I have said, is almost unique, not indeed for its size, for in several mansions in England is to be found a much larger number of works by these same masters; but each of the artists whom Sir Charles Tennant has judged worthy of figuring upon his walls is represented only by works in his very best manner and of the very highest quality. Indeed, in more than one case he has preferred that a great name should be entirely absent from his catalogue rather than attach it to a work of secondary merit. And I maintain that he has done right not to run the risk of misappreciating a great master by the constant comparison of an inferior work with the masterpieces of others. Sir Charles Tennant has been more especially attracted by the exquisitely graceful portraits of the fair ladies and children who sat to Gainsborough, Reynolds, Romney, Raeburn and Hoppner; side by side with them he has placed some of the finest works of their compeers in landscape painting—Turner, Constable, Bonnington, and of one single "subject" painter, George Morland. Such is the composition of this perfectly homogeneous collection, and the addition of one or two works each by Patrick Nasmyth, J. S. Cotman, and David Roberts does not mar—with such care have these examples been selected—the uniformity of the whole, even placed side by side with Constable's *Whitehall Stairs*. This is one of the most important of the artist's works, both in size (the canvas measures 4 ft. 4 in. by 7 ft. 2 in.) and in subject; and it ranks second to none in execution and quality.

The 18th June, 1817, was a great day in the annals of London. It was the second anniversary

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THE LITTLE FORTUNE TELLER.
BY SIR JOSHUA REYNOLDS.

of the breaking of the wing of the ravenous French eagle on the field of Waterloo. This day had been selected for the opening of the new bridge across the Thames, which, begun in 1811, had just been completed by the engineer, George Rennie. The Prince Regent and the Iron Duke set forth in state to declare open London's new footway over the river, and to baptize it with the name of the little Belgian village where the fate of Europe had been decided two years previously. At the foot of Whitehall stairs the golden barges of state awaited the Prince, the Duke, and the great ladies and gentlemen who accompanied them. Many a courtier stepping on to the embankment must have thought of those scenes reproduced by Guardi or Canaletto, where the Bucentaur, like some splendid water bird, is gliding over the Grand Canal, surrounded by a crowd of brilliant gondolas. Here, however, his gaze met no dazzling blue Italian sky: it was the soft, grey atmosphere of London, the azure hidden by clouds, through which the rays of the sun filtered as best they could. In all this grey, he can but have been struck by the vivid note of the soldiers' scarlet uniforms and the many-coloured flags and banners decorating buildings and shipping.

This is the aspect that Constable has translated on to his canvas, as valuable an historical document as it is a work of art. He has chosen the moment when the golden state barge and its brilliant satellites are emerging from the shadows projected by the riverside buildings into the brilliant light of the

open river. Across their course, the newly-finished bridge stands white and firm upon its many piles; with the greatest light of the picture concentrated upon its whiteness, it seems quietly conscious that there it will stand and serve mankind long after that gaily-decked throng has disappeared, save only as shadows on the pages of history. On the right of the bridge stand several tall factory chimneys, pouring forth volumes of black smoke, while from over the central arch a festive white puff issues from the mouth of a salute gun; and the mind involuntarily pictures to itself the grimy toilers whose useful handiwork causes those black clouds, while the cannon booms its empty welcome to the happy ones of this earth. This is, however, only the fleeting impression of an instant, for the eye is drawn irresistibly again to the golden pageant of state barges with the scarlet uniforms and the flags fanning the river breeze.

Of Constable as a painter of the sea, Sir Charles Tennant has a charmingly delicate example in *Yarmouth Jetty*, dated 1822, and he also possesses one of the master's favourite *Lock Scenes on the Stour*, now to be seen at the Glasgow Exhibition.

THE LESLIE BOY. BY SIR HENRY RAEBURN.

Turner is represented by four works in this collection; they have been selected as representative of the master's various periods, and so different are they in style and technique that to one not familiar with the artist's life-work it might seem they were not the production of one and the same hand; yet each in its own manner is of supreme excellence. The first is a view of *Fonthill*, painted in water colour in 1799, the year in which Turner became an Associate of the Royal Academy; he was then twenty-two years of age, and had not yet begun to exhibit pictures in oils. "Of all his drawings"—to quote Ruskin—"those of this period have the most heart in them, the most affectionate, simple, unwearied, serious finishing of truth. There is in them little seeking after effect, but a strong love of place; little exhibition of the artist's own powers and peculiarities, but intense appreciation of the smallest local minutiæ." What Ruskin said in general applies in particular to this water-colour; every detail of this extensive landscape is absolutely in its place, the perspective is perfect, and already in this early drawing is seen evidence of the artist's masterly perception of light in its varied effects on mountains and on water.

Next in order of date comes a very beautiful *View on the Wey*, which Sir Charles has added to his collection within the last few weeks; it was probably painted about the year 1810 and thus belongs to the beginning of what is known as the master's second period, that which marks his growing appreciation of the "more subtle qualities of natural beauty, in form and atmosphere." In this work is clearly visible the influence of the great Dutch masters of the seventeenth century, and more especially of Jacob Ruysdael; but absolutely personal is his rendering of the wonderful sunset effect lighting up the sky and casting its reflection on the objects beneath.

The important painting of *Van Tromp's Shallop entering the Scheldt* is a magnificent example of Turner's later middle period, that in which he was still striving to shake off the conventions he had learnt in the art schools. But it was not until a few years later, after repeated visits to Italy, that he abandoned all restraint upon his own individuality and set about painting nature as his own particular genius saw it. Of this his final and most glorious manner, there is no more perfectly beautiful example in existence than the *Approach to Venice*. It is not properly speaking a view of any portion of the Queen of the Adriatic; it is the wondrous light of Venice itself transferred to canvas,

THE LADIES
ERNE AND
DILLON.
BY THOMAS
GAINSBOROUGH.

a light so dazzling that everything seems enveloped in a fiery mist which the human eye is too weak to pierce. That the white domes and campaniles of the city exist in the distance the mind is conscious without it being possible in the excessive light for the eye to define their form. In the foreground are several gondolas, black or red, upon which stand figures and objects whose colour again is noted rather than their shapes. Words cannot describe the inimitable tints that the reflected light produces in the water, tints so various, so vivid, and so strong that nothing but the genius of Turner could have combined them without ruining the harmony of the whole.

To pass from the brilliancy of Turner's *Venice* to the calm of Gainsborough's *Watering Horses*, is like hearing the andante of a Beethoven symphony with one's ears full of the triumphant crash of Tchaikowsky's 1812 overture. For a moment it seems dull and colourless, until the senses get accustomed to the new focus, and the peaceful charm grows gradually upon them. A wall of solid grey rock, partly covered by trees and brambles; from the foot of the rock a spring gushes out into a trough fashioned to receive it; the day is hot and sultry, and the farmer has brought his horses, one brown, the other white, to this cool, shady spot, to drink; the dog has followed them, and with his front paws resting on the edge of the trough, eagerly laps up the cool water. An impression of perfect peace pervades the scene; through an opening in the trees a hill and an old tower are seen in the distance.

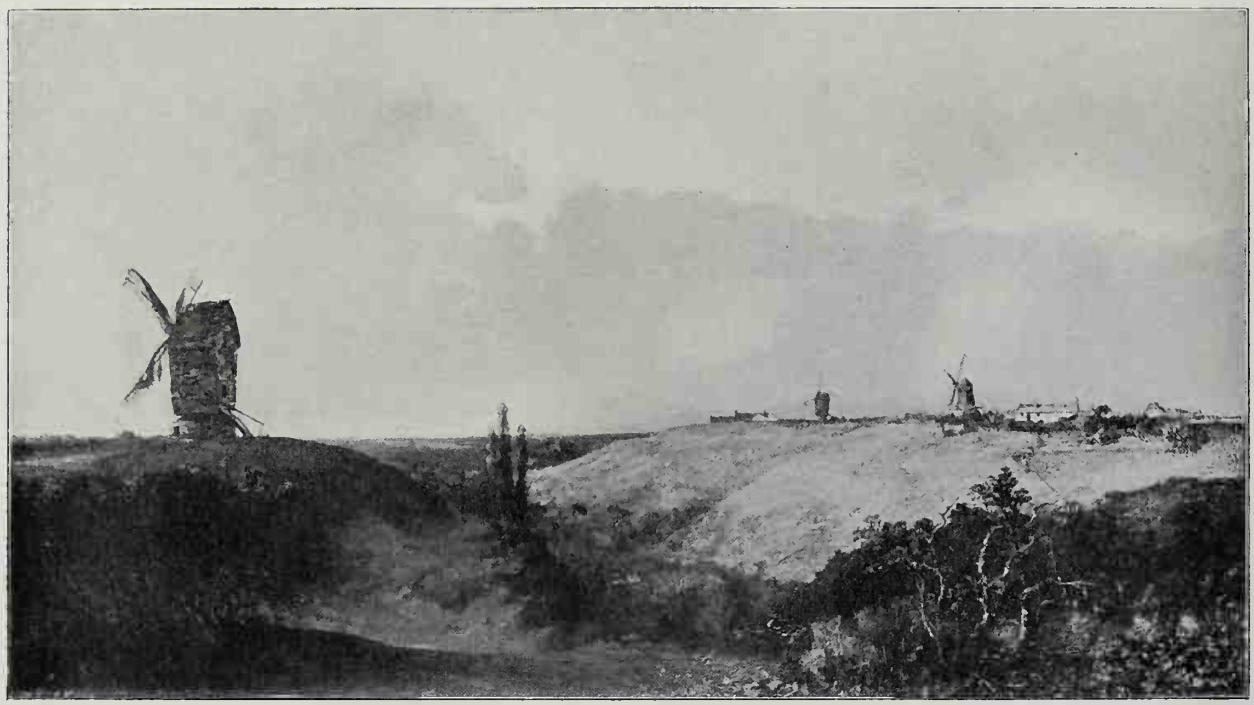
But Gainsborough is evidently worshipped by Sir Charles Tennant even more in his portraits than in his landscapes, and those which he possesses are indeed worthy of his and the world's admiration. First and foremost is the group of the *Ladies Erne and Dillon*, the one in palest yellow, the other in a salmon-coloured dress; the powdered hair and fine, aristocratic hands add to the old-world charm of the costumes, and the features are full of character and intelligence. The half-length portrait of *Lewis the Actor*, though of small size, can rank with the masterpieces of this artist; in a pink doublet with slashed sleeves and white lace collar, he stands, every inch the actor, his right hand dramatically clasping the hilt of his sword; the lips are thin, the forehead high under the powdered hair, and the keen eyes look straight at the spectator, as if to read the effect produced upon him. Several half-length portraits of ladies by Gainsborough are also here, notably those of *Miss Hippesley* and *Mrs. Billington*, both of very great merit.

Of the very unequal art of Hoppner, two examples are to be found here, both such as are rarely met with from this painter's brush. The work of Hoppner very often lacks that "je ne sais quoi" which would lift him to the level of his greater contemporaries; but that at his best he can rank with any of them, these two portraits of *Mary Gwynn (The Jessamy Bride)* and *The Sisters* bear witness. Never, indeed, has the sweet relationship between two girls born of the same parents, not yet women, yet no longer children, been more exquisitely expressed than in the group of *The Daughters of Sir T. Frankland*. The tender and confiding sisterhood of these beautiful young women, the community of their every thought, the perfect readiness of each to sacrifice her desires to those of her sister, are patent to the most cursory spectator of this picture. They have sat down on the grass in the shade of a tree; the one holds a portfolio and a crayon, while the other, her arm tenderly encircling her sister's neck, points out the spot she thinks the most suitable subject for a sketch. Drawing is the pretext of their stroll together to this quiet nook, but soon, no doubt, the crayon will lie neglected and forgotten on the grass, while each confides to the other the sweet secrets of her girlish heart. No one can overhear them: even their faithful spaniel, the guardian of their youth and beauty, has fallen asleep at their feet. Lovely as are the two sisters and happy in their mutual affection, there is yet a pathetic expression on their faces, as though they or the artist had a presentiment of the early death which awaited them but a few years later in the very prime of their girlhood.

The eighteenth century has often been called the age of grace. If I were asked how this name could best be justified, I should point, without a moment's hesitation, to the portraits by George Romney. Others painted graceful women, in graceful dresses and graceful poses, but Romney personified Grace, made her his goddess, and it was her portrait which he painted over and over again under different lineaments and with various features. See his *Lady Derby* as she sits on a bank, quietly dreaming under the trees; her legs are lightly crossed, her elbow rests on her knee, so that her long fine hand just touches her chin without actually supporting the pure oval of the head; with her white muslin dress pulled up, showing the underskirt of broché satin of the same hue, is she not the very embodiment of unaffected grace? Or, again, look at this *Mrs. Jordan*, in the character of the "Romp" in the "Country Girl," also in a white muslin dress, upon

which hang the trailing ends of a long blue sash; or this half-length of *Mrs. Inchbald*, leaning back in her chair, her highly-coloured complexion framed by her powdered curls; or this delightful *Blue Boy*, with his straight flaxen hair and his large black hat under his arm.

In the painting of children, however, not Romney nor any other master can vie with Sir Joshua Reynolds. He seems to have grasped their nature better, perhaps, than any painter of any school; the naïve innocence which he instils into their every feature is not the mock innocence of Greuze; it is the real character of childhood ignorant of the very existence of evil, with no regret of the past, no dread of the future. That Reynolds loved children and found his delight in painting them is evident from more than one picture in this collection. Take the *Little Fortune Teller*, that exquisite composition in which he has immortalised Lord Henry and Lady Charlotte Spencer, children of the third Duke of Marlborough; little Lady Charlotte, in a light brown dress and short white skirt, a kerchief round her head, is a little gipsy girl; she holds her brother's hand, and is intently studying the lines of his palm. He, in a red satin suit, with slashed sleeves and white lace collar, a feathered hat upon his head, is a prince from one of the fairy tales they love. What could be more delightful than the wonder on the boy's face at the prophecies his sister is uttering, while a childish sense of humour twinkles in the eyes of both? The same qualities appear in the other child pictures, in *Lady Gertrude Fitzpatrick as Collina*, that dear little girl with a mass of curly brown hair, her hands clasped before her in a childish, natural gesture as she stands at the top of a mound, her form outlined against a background of blue sky; in the *Boy with the Grapes*, with that great big brown curl hanging over his forehead almost into his eyes; in *The Dead Bird*, the personification of childish grief and marvel at the mystery of death. It is still the breath of childhood that makes the peculiar charm of the admirable full-length presentation of *Viscountess Crosbie*. The small oval face under the fashionable monument of hair, the fine witty mouth, are those of a child rather than a woman, and here probably lies no small factor of the master's eminent success with her portrait.



MOUSEHOLD HILL. BY J. S. COTMAN.

It is related how on arriving at Colonel Crosbie's seat in Ireland, whither he had been called to paint this portrait, Sir Joshua first caught sight of his fair model running across the grounds; so struck was he by the grace and charm of her movement that he afterwards begged permission to paint her as he had first seen her; and thus it is he has represented her, lightly tripping over a lawn, her left

hand gracefully extended from her body, while her right holds up the harmonious folds of her white silk dress, just uncovering the tip of one small shoe. This portrait is undoubtedly one of the finest productions of the master's brush; it left Ireland only to join Sir Charles Tennant's collection, and is well worthy of the place of honour which it occupies in his drawing-room.

Space will not allow of more than a mention being made of the other portraits by Reynolds: *Kitty Fisher* with her ring-doves, *Miss Ridge*, *Mrs. Musters*, *Mr. Mayne*, whom Sir John Millais used to call his "old friend," and the portrait of the artist himself in his robes of President of the Royal Academy, every one deserving of a detailed description. Neither is it necessary to dwell on George Morland's compositions entitled *Robbing the Orchard* and *Playing at Soldiers*, which have been rendered familiar by numberless prints and engravings. But it is impossible to dismiss the subject of Sir Charles Tennant's collection without a word of Raeburn's *Leslie Boy*. Shy, yet roguish, the little Scotch lad is leaning against a tree, his hands quaintly clasped in front of him, and he smiles archly from under the broad white brim of his hat, his big brown eyes full of gentle fun and mischief.

It would be pleasant also, were there time, to linger awhile amidst the treasures which Sir Charles Tennant possesses in the shape of mezzotint engravings, antique furniture, Battersea enamels, Chelsea and Oriental china, French and English miniatures, and especially two most exquisite marble statuettes by Falconnet, the most charming and most faultlessly graceful sculptor of the eighteenth century.

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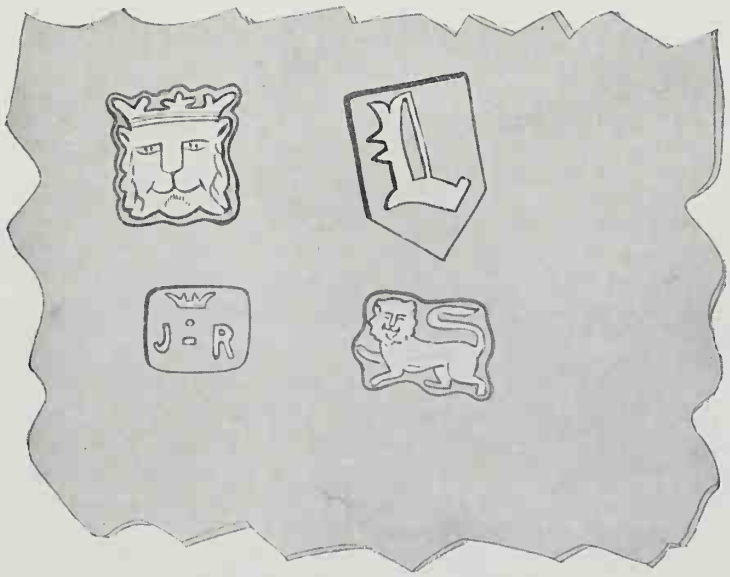
Silver, Coins Etc.

HALL-MARKS ON OLD ENGLISH SILVER. BY ARTHUR BUTLER.

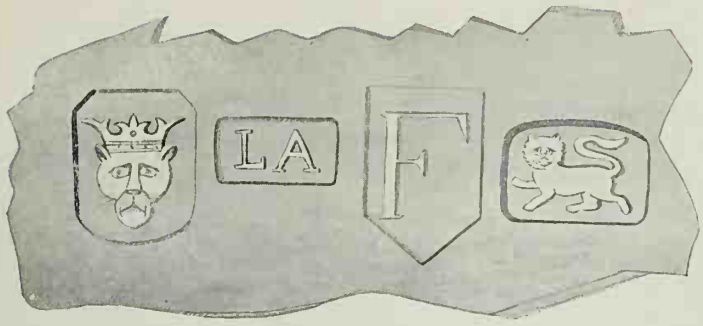
It is only during the last quarter of a century, and particularly during the last ten years, that the taste for collecting old silver has become a prevailing craze. It is upon us now, with its inevitable pitfalls for the unwary, pleasures for the collector, and rise in price for all. The wayfarer or cyclist, wandering through remote and sleepy villages, will find the tarnished tankard and display of battered spoons, as of yore, but no longer discarded as worthless; he will see them labelled, temptingly and conspicuously, 120 or 150 years old, and he will buy them—if he be young and unwary—at a price!



STYLE OF LEOPARD'S HEAD CROWNED AND LION PASSANT, 1668. LONDON MARKS.

Nearly every family, in a fairly good position, has at least one treasured piece, sometimes of great value, more often not, for the "new cloth to an old garment" saying is applicable to few things more truly than to silver, and many a beautiful specimen is rendered of trivial value and worthless to the collector by the "improvements" carried out during its descent through generations. An example of this came before me not many months ago. The owner of a Jacobean tankard sent the heirloom to me for sale. It was a wide drinking vessel with a capacity of some two quarts, having a massive handle with the high thumb-knob of the Stuart period. In rather bold relief were embossed tigers and figures, with trees, reeds, and foliage in less relief; its broad, flat lid was similarly embossed and finely engraved; the handle was quite plain. On both tankard and lid were large hall-marks punched at random, here and there, with no attempt at regularity; in some instances they had been impressed upon the embossing. So far it was a beautiful and genuine Jacobean piece, marked with the **l** of 1686 (James II.), but—and in this "but" lies the horror—at its base had been added a deep triple section rim protruding some 1½ inches all round, carved in character to copy the body of the tankard; this was marked by the Goldsmiths' Hall in very small punches with early Victorian marks. To make confusion worse confounded, a massive spout, similarly marked, had been attached. This was deep, and consequently a V-shaped cut had been made down the side of the tankard. Its value was thereby rendered trivial, and from the collector's point of view it was ruined.

It is, however, the purpose of the present article to treat, not of the attractive subject of old silver itself from the artistic standpoint, but of the more prosaic, but none the less important, subject of the marks by which various specimens may be identified. In the admirable alphabetical system of marks initiated by the Goldsmiths' Company in 1478, and the similar codes of the provincial offices, we have a method which has stood the test of time. It is one of the very few mediæval customs which can still,



RESTORED 1721. LONDON MARKS.

in its own branch, fully satisfy the needs of the present day, and it speaks wonders for the far-seeing intelligence of those sages of the Company in the reign of Edward IV.

It was, however, to Edward III. that the great Company owed its signal honour. In 1327 the Guild was granted letters patent under the name of "The Wardens and Commonalty of the Mystery of Goldsmiths of the City of London." The Charter, granted ten years later, is dated May 30th, 1337. By its provisions we have a lasting index of official dates by which to judge the age of gold and silver. It directed that all goldsmiths and silversmiths in London were to trade in Cheapside, with one place excepted, viz.:—the King's Exchange, in the City of London; that all provincial smiths should come to London with their wares for stamping of the leopard's head thereon, with numerous other enactments; very strong powers being given to the Company, and also the Mayor and Sheriffs of London, to enforce them if necessary. There is no doubt they were often called upon to use this authority.

A new Charter was granted by Richard II., which Edward IV. confirmed, making the Goldsmiths' Company a corporation with perpetual succession, and extending its supervision not only to the whole of London, but all cities, boroughs, and towns of the Kingdom of England. James I. and Charles II. also granted the Company new Charters.

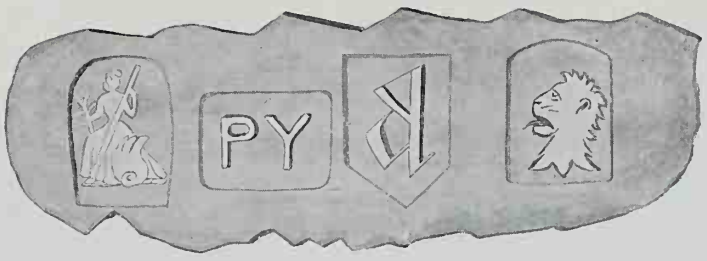
Queen Elizabeth's reign witnessed a great revival in the silver trade. After the long period of depression consequent on the destruction of ecclesiastical plate during the Reformation, this must have been indeed a welcome state of affairs. There were sixty-eight goldsmiths and silversmiths trading in Cheape in 1569, a man named Affabel Partridge being the Queen's court goldsmith. The ancient regulations restricting the area of business to Cheapside had been relaxed before this date, for Partridge appears to have had his shop in S. Matthew's Alley.

It was in 1545 that the lion passant was added to the silver marks, and it became known as Her Majesty's lion. The shape of the shield bearing it very generally plays an important part in establishing the authenticity of a piece of plate. Till 1550 a small crown appeared over the lion; from 1557 till 1680 the puncheon follows the outline of the lion's body; and after that date it appears to have been in an oblong shield, generally with a bracket-shaped pointed base.

The date letter or year mark seems to have been definitely settled about 1518, for, although there was an alphabetical system started more than forty years before, a regular alphabet dates only from 1518. Its first specific mention in the history of silver is in a conviction, dated 1597, of three men, named Cole, Moore, and Thomas, for making spurious silver and counterfeiting the royal lion, the goldsmiths' leopard's head, and the alphabetical year mark.

The goldsmiths' mark was accepted as such a guarantee of genuineness that in Charles I.'s reign money was raised for war purposes either in cash or the value thereof in silver plate marked with the leopard's head; the price was 5s. per troy ounce, and it was called plate of the "Royal Touch."

Charles II. did not fail to make silver play an important part in his extravagances, there being Crown lotteries of plate by letters patent and an official lottery set up in Mermaid Court. So great were the scandals in connection with silver goods, and such a tremendous quantity of silver coin was melted down that it was necessary in 1675 to protect the coin of the realm by a special order, and for further security in 1695 the standard was raised from 11 oz. 2 dwts. to 11 oz. 10 dwts. by Act of Parliament. This new quality carried the sitting figure of Britannia in an oblong shield punch, and the lion's head erased instead of the



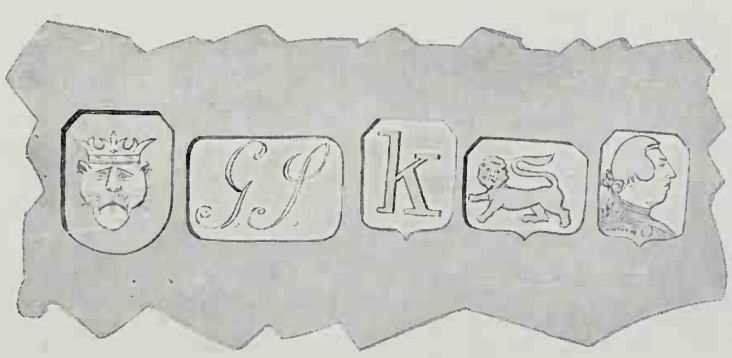
BRITANNIA AND LION'S HEAD ERASED (FROM MARCH, 1696, TO JUNE, 1720). LONDON MARKS.

leopard's head, and was known as the Britannia standard; but it was found that the metal was too soft, by reason of its purity, for the usual wear and tear, therefore the old and present standard was reinstated with the leopard's head and lion marks by an Act (6 Geo. I., Cap. 2) on June 1st, 1720; but makers were conceded an option to manufacture goods of the Britannia standard and have them so marked.

The letter E in Roman capitals of the 1716-1735 cycle ends the Britannia standard period, but the writer has often come across pieces of the Britannia standard marked M of 1727 and S of 1733 among other letter marks, which can be explained only by the fact that some silver-workers were in no hurry to get back again to the 11-2 standard.

The most important points relating to the history of silver may be summarised as follows:—

(1.) The leopard's head from 1300.
(2.) The maker's mark from 1363.
(3.) The annual date letter 1478.
(4.) The lion passant 1545.
(5.) The lion's head erased and Britannia 1697 to 1720.
(6.) The Sovereign's head 1784 till 1890.
(7.) The leopard's head uncrowned from 1823.

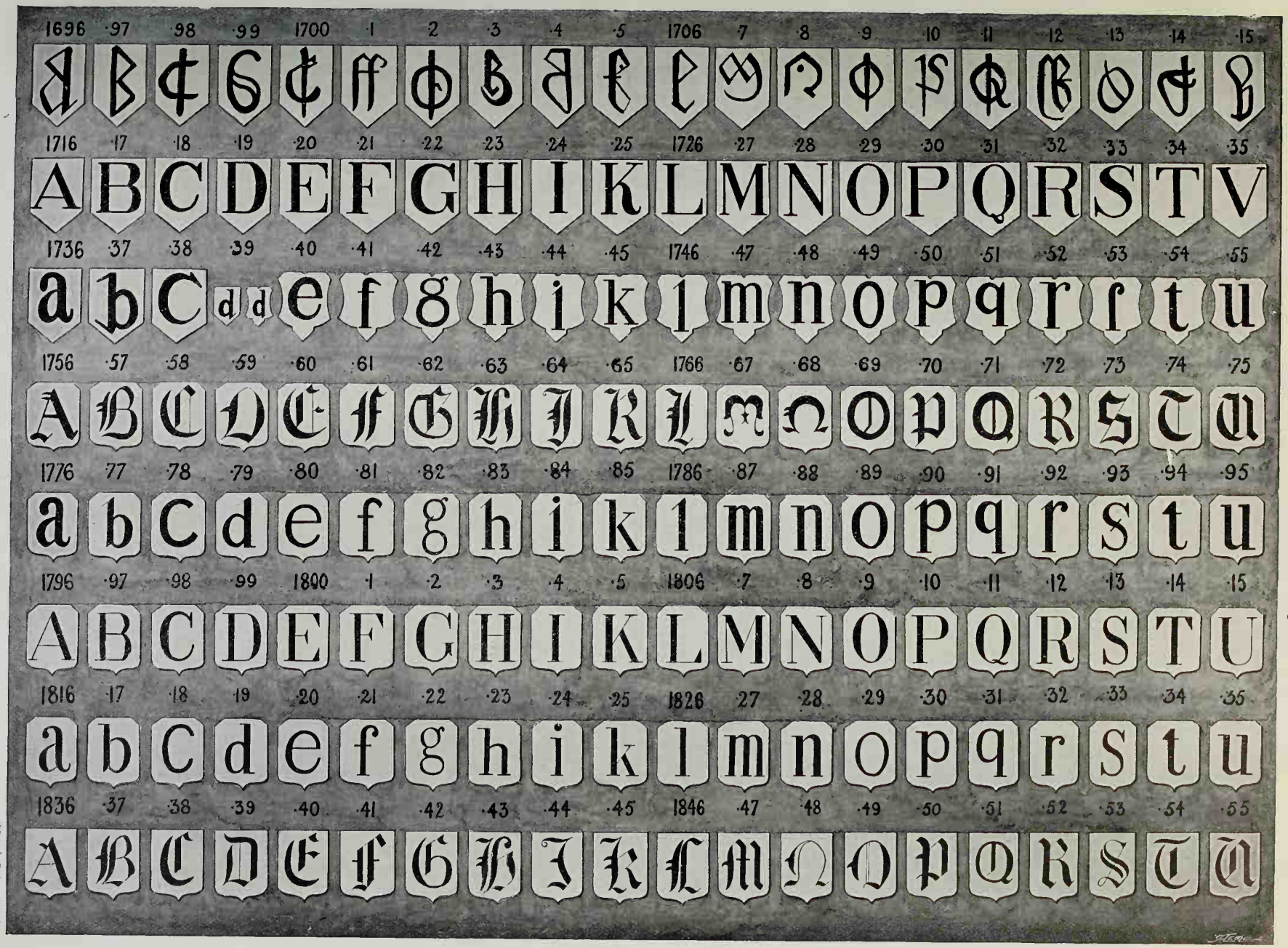


MONARCH'S HEAD ADDED 1784. LONDON MARKS.

Before going into the matter of the year marks, which one may claim as the most important guide to the age of any given piece, we will take the marks in the order mentioned.

First, the leopard's head crowned, the well-known mark of Goldsmiths' Hall. Like the lion passant, which signifies the Standard mark, it was punched in form following the outline of the head. This is the London silver mark. In early marks the leopard's mask has a kind of beard, or mane, and a short ducal crown. After 1678 it was punched in a symmetrical shield of five sides. The head, which was large till the year 1696, became smaller after that date. On the restoration of the standard in 1720, the leopard lost his beard, and his shield became more oblong in form. In 1823 he became crownless, and so remains to the present day; and this is a very important point, as the contrast is a most distinct feature in the marks.

The question of provincial hall-marks, that is, assay office-marks, corresponding with the London leopard, should claim some notice at this point. The Edinburgh hall-mark, which dates from 1457, is a triple-turretted castle or tower, and its standard mark is a thistle, which was introduced instead of the assay master's initials in 1757. The letter cycles of the city appear to have been regularly instituted in 1681, before the Charter given by James VII. to the Goldsmiths of Edinburgh in 1687, according them the privilege of an Incorporated Society with power to enact statutes and laws for the regulation of the trade. Scottish provincial offices were also set up at Glasgow, Aberdeen, Montrose, Inverness, Perth, Dundee, Stirling, and St. Andrews. Plate was assayed and marked, although from the imperfect knowledge of the town marks the punches could not be identified, and specimens carrying the marks of the last seven towns were few and far between. The one most worthy of note is the Glasgow mark. It is a curious emblem—a tree with a bird on top, a bell hanging from one branch and a fish across the trunk, stamped in an oval punch. It is supposed that the Glasgow silver marks are as old as those of Edinburgh. Glasgow was made an assay town, and given a supervision for forty miles round, by a special Act in 1819. The standard mark is a lion rampant instead of the well-known lion passant of London. The Sheffield and Birmingham hall-marks are a crown and anchor respectively, with a lion passant for the standard mark; the same standard mark was used at Chester, alongside the town mark—three wheatsheaves and a dagger. The old town mark of Newcastle is a heart-shaped punch, varying in 1769 to a shield-shape, containing three castles. Most of the old Newcastle silver has a lion passant and leopard's head crowned, so one may assume that Newcastle wares came under the hand of the Goldsmiths' Company of London, as ordained in the earliest times. The first mark of Exeter was the Roman letter X crowned, changed in Queen Anne's reign to a three-towered castle, differing from the Edinburgh mark in details of the turrets. The hall-mark of Dublin is a figure of



HALL-MARKS ON OLD SILVER.

THE LONDON ALPHABETICAL YEAR MARKS 1696—1855

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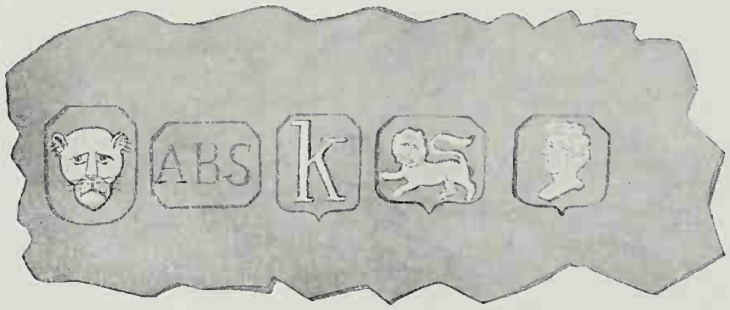
Hibernia seated on a harp, holding a palm branch, with the face in profile; the standard mark is a crowned Irish harp, and sometimes a unicorn's head erased. One is inclined at times to confound Dublin with Britannia silver, but minute inspection will prove that there is sufficient difference between the two; in the Britannia silver mark the figure of Britannia sits full-face on a shield, and carries an olive branch in the right hand. Each of these provincial towns has its alphabetical cycles, all of which are to be found in the leading works on plate.



LEOPARD'S HEAD UNCROWNED, FROM 1823.

LONDON MARKS.

The maker's mark has also to be taken into account. In early days it was the custom for the craftsman to put the first two letters in his surname; but by certain provisions made about the year 1739, two initials were substituted, and this custom remains to the present day.

The London alphabetical year marks claim special attention, as they have an importance far and away above all others.

We will deal with the alphabetical cycles from 1696 to 1855. Let it be first borne in mind that the letters run in alphabets of twenty years, each stopping at the letter U (in the year 1735 the U has a pointed base, looking like V). It is important to note that each of these alphabets commences with a 6 at the end of the date, and 1696 is the date at which we start. The accompanying chart will be of use in following the explanation. From 1696 to 1715 the letters are in old court hand, in the five-sided shield which has been used from the earliest days of Queen Elizabeth's reign; from 1716 to 1735 the letters are old Roman capitals in the same shield; 1736 to 1755, small Roman, and at the letter C the shield was changed to one of a peculiar shape; from 1756 to 1775, early English capitals with a shaped shield; 1776 to 1795, small Roman letters in the same shield; 1796 to 1815, capital Roman letters in the same shield; 1816 to 1835, small Roman letters in same shield; 1836 to 1855, old English capitals, same shield.

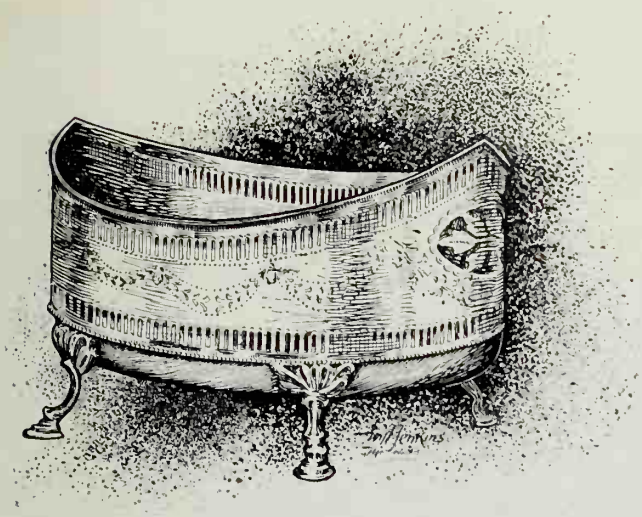
A knowledge of the various marks is essential to the would-be collector of old English silver, if he desires to collect intelligently and does not wish to be taken in. The marks are protected by stringent legislation, and the penalties for forging them are very heavy; nevertheless, forgery is not unknown. But apart from the possibility of forgery, the indications given by the hall-mark as to the date and origin of a given piece of silver are of great use in determining its value. What has been said applies, of course, only to silver made in the United Kingdom; in the case of foreign silver there are not the same securities, and great caution and knowledge are required in dealing with it. If the information given here, compressed as it necessarily is, may be of some use to silver collectors, the present writer will be amply rewarded.

SHEFFIELD PLATE.

BY HORACE TOWNSEND.

THERE are two sorts of collectors. There is the collector who spends his time, his wit, and his energy, in gathering together certain objects which appeal to him either by their beauty, their rarity, or their associations; but which, beyond the possession of one or all of these qualities, fulfil no other end, useful or otherwise, in the scheme of the world's economy. On the other hand, there is the collector who confines himself to the gathering together of articles which serve a two-fold purpose; primarily, that of pleasing either his æsthetic or acquisitive senses, and secondarily, that of subserving some useful end. In the first category may be placed the philatelist, the autograph hunter, the collector of gems, and so forth; in the second, the acquirer of carved oak furniture, of Chippendale or Sheraton mahogany, and within the last few years the collector of Sheffield plate. For it is only within the last decade that Sheffield plate has attained to the dignity of finding itself among those objects which arouse the cupidity of the collector. I may go further indeed, and say that, as a matter of fact, it is only within the last five years that it has differentiated itself as a thing which is collected from a thing which is bought—a subtle but important difference.

But to begin at the beginning, it is perhaps as well that I should explain exactly what Sheffield plate is, how it came into being, and why its production should now be relegated to a position among the lost arts. Correctly speaking, Sheffield plate is not plate at all, but plated ware, for by the custom of centuries, the word "plate" has been applied as a

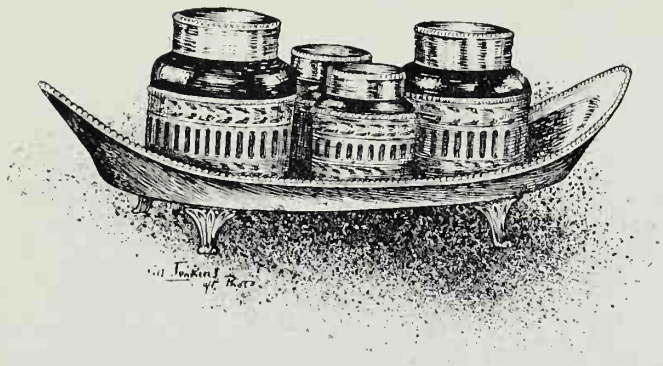


defining term to articles fashioned of one or other of the precious metals. So widespread, however, is the use, or misuse, of the term, that for the sake of brevity and clearness I feel constrained to make use of it in this article, and it will be understood that when I refer to Sheffield plate, I shall mean what should be more correctly described as "Sheffield Plated Ware." From very early times the plating of base metal with silver or gold has been practised, though even as late as the first half of the last century, the influence of the various Guilds of Goldsmiths and Silversmiths, backed up by Royal Charters and Acts of Parliament, was strong enough to relegate the various means by which this was done, to a place among the illicit arts. But whatever the process might be by which the old workmen covered copper or brass with silver or gold, the precious metal was always laid on after the article was fashioned. It was in this respect that Sheffield plated ware differed not only from its forerunners, but from its successful supplanter, electro-plating.

It was in the year 1742 that one Thomas Bolsover was led to experiment in the direction of so uniting silver and copper that, while in no way assuming the characteristics of a true alloy, they should yet present a surface of silver and a body of copper, and so be adapted for the manufacture of small articles hitherto fashioned solely in silver. It was Joseph Hancock, however, who, in some way becoming possessed of Bolsover's secret, and settling in Sheffield, first employed this new combination of silver and copper in the manufacture of several articles which previously had been manufactured in wrought silver. In doing so he gave to Sheffield a new manufacture which speedily became a formidable rival to the ancient and staple trades of the neighbourhood, and one which largely helped to raise the town to the rank it now holds among the commercial centres of the country. It took but a very short time for the actual process to be practically perfected, and the methods in use in the eighteenth century were those practically in vogue in the early part of the nineteenth, for I may mention at this point that the rapidity with which this process grew into a vast industry was curiously akin to that with which it disappeared from the living arts after the year 1850, so the art was born, flourished, and died within the space of a century. Stripped of all its technicalities, this is the process by which the silvered copper plate, from which the Sheffield plated ware was subsequently fashioned, was produced. Upon an ingot of copper slightly alloyed with brass was placed a plate of silver of the same superficial area, but much thinner. The two pieces of metal, bound together with wire, were then placed together in a furnace until the mass not only became red hot, but the silver plate was just upon the point of fusion. At the critical moment the two metals were withdrawn, when it was found that they were joined

together so absolutely that no subsequent operation, however violent, could separate them. More than this, and here the chief value of the process appeared, this thick ingot of silver and copper could be placed between the rollers of a rolling mill and rolled out to any degree of fineness, and yet the

antiquity. But these marks really refer to the manufactory from which the article came, and were used by more than one generation of workers of Sheffield plate.* As a general rule the simpler and plainer the article, the greater its value. It not only betrays the early date, but from an artistic point of view, relying as it does upon beauty of form and



line, it is more attractive to the real collector. As I have explained, the earliest form of Sheffield plate was covered with silver only on one side, and therefore was principally for flat ware, such as platters, snuffer trays, and so forth; the under surface of this in some instances being allowed to present a surface of copper, but in the majority being covered with a coating of tin. If in good condition, articles of this nature have a special value, as their early date is thereby rendered incontestable. I have also said that the impressed marks are of no special value as pointing to any special date of manufacture, but they have advantages in the collector's eye. They give evidence of British manufacture. This is exceedingly useful, as the market is fairly well flooded with the Continental copies of English Sheffield ware. These present all the outward characteristics of the genuine thing, but fall lamentably short in excellence of workmanship and technical quality generally. It takes, however, a very expert eye to detect them, though they fall far below the English ware in intrinsic value, and are often palmed off on unsuspecting buyers at high prices.

I have spoken of collectors of Sheffield plate, but these differ in many ways from those who devote themselves to the acquisition of such objects as old china, ivories, gems, and so forth. In the ordinary acceptation of the term real collectors form but a small fraction of the buyers of Sheffield plated ware. It is the outsider rather than the collector who has run prices up. For it must be remembered that the utilitarian nature of the objects and the fact that comparatively high as the prices are now, they yet rarely actually exceed the intrinsic value of the objects themselves, caused them to be greatly purchased by those who merely look upon them as effective and artistic additions to their household gods. Lady Wolseley, I believe, has one of the largest and finest collections in England, since many years ago she began to buy from the pure collector's point of view; but as yet it does not seem to have come within the purview of those who have charge of our national art collections. There are a few examples at South Kensington it is true, but these were bought after the rage had commenced, and from no point of view are very striking additions to that wonderful treasure-house of artistic objects. Finally, I need not say that our Transatlantic cousins have constituted themselves our chief rivals in the purchase of this, as of so many other objects of artistic craftsmanship. The finest examples are continually drifting towards New York, and it is the deep, wide-open purse of the American that has had much to do with the rise in value of Sheffield ware.

* The chief use of the mark is as an indication of the quality of the ware. Those most generally met with are the Portcullis, the Fish, the Rose, and the Bell. The first-named denotes that the piece was made by the well-known firm of Creswick, of Sheffield, while Sissons of the same city used the "Bell" mark, an outlined bell set in an oval cartouche, hatched with horizontal lines. Then there is the fleur-de-lys, generally found in combination with the crown both in square cartouches and on ware which was probably made in the first quarter of the last century. Boltons, of Sheffield, used the double sun or star, circular in form, with eight rays. Perhaps the finest quality of all is that bearing the mark of the hand—a right hand in an oblong cartouche, for this denotes that it was manufactured by the great firm of Watson, of Sheffield. A conventional regal orb, consisting of a circle surmounted by a tiny cross is another good mark, as is also the churchwarden pipe, combined with the firm-name, Danl. Holy Wilkinson & Co., in capital letters, set in a long, narrow oblong cartouche. Finally, some makers signed with their name, such as Cowie, of Long Acre, who worked chiefly during the first fifteen years of the nineteenth century.

MIRANDA
(MRS. MICHAEL
ANGELO TAYLOR),

From a rare Proof,
in the possession of
Mr. Frank T. Sabin,
of the Mezzotint by
W. Ward, after
John Hoppner, R.A.

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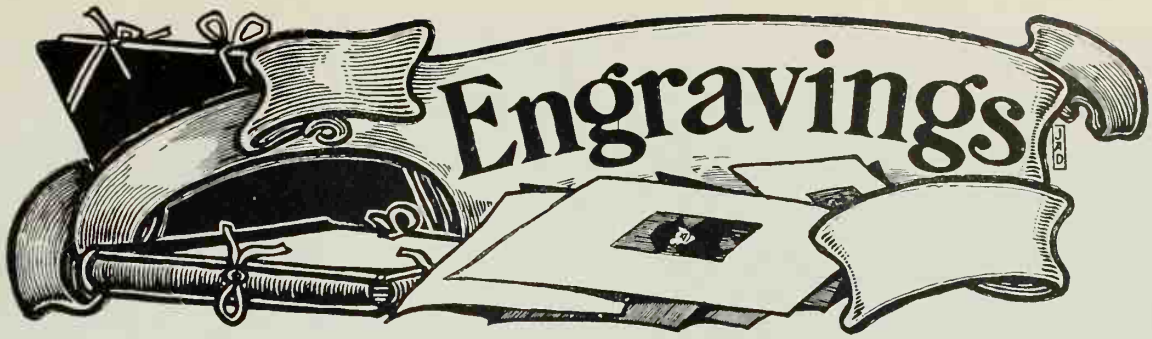

COLOUR-PRINTS IN STIPPLE AND MEZZOTINT.

BY FRANK T. SABIN.

THE closing years of the century just ended were marked by very considerable advances in the prices of all kinds of fine engravings, and the first important sales of the new century have created records of a still more startling character.

The most phenomenal increase, perhaps, has been in connection with the beautiful old colour-prints of the eighteenth and of the beginning of the nineteenth centuries. The temptation to realise brought into the market from all sorts of hiding-places—even from unsuspected sources on the Continent—a goodly number of representative specimens. But that the supply has not kept pace with the demand has been repeatedly demonstrated by the increasing prices recorded by successive sales. The rarity of the finer specimens being now well ascertained, it is inevitable that prices will continue to advance with extending competition.

Recent years have witnessed a wonderful re-awakening of interest in old colour-prints—a curious phenomenon considering the long period during which they were generally neglected, and the utter absence of any reason, from an artistic point of view, why they should not always have held as high a place as they do to-day. That they could never have been less beautiful, less decorative, or even, with some allowances, less rare than at present, not being disputed, it is difficult to account for the capricious taste that condemned them to such prolonged neglect. The present generation, at all events, is alive to their merits, and colour-prints having "arrived" there is no doubt they have come to stay.

The really fine colour-print rarely finds its way into the ordinary shop window (or the shop either), though hundreds of imitations may be seen in a morning's stroll. Counterfeits of all kinds masquerade in its place, from the coloured reprint and the painted monochrome to the artful photogravure. The experienced collector, however, will easily distinguish between the genuine and the spurious. The photogravure, printed as well as reproduced in *fac-simile* of the original—adroitly stained, and framed without its margin of modern paper—is, perhaps, at first glance the hardest to detect, but a good light and close inspection dispel the momentary illusion. A general flatness is found to pervade the reproduced work; tone and texture reveal its obligation to the camera and to the "process"; the touch and expression of the hand are wanting, as distinctly as they are in glass that is moulded and not cut, or in metal that is cast and not wrought, or in any other form of mechanical *fac-simile* reproduction. Painted engravings are easily distinguished by their deadness of impression, an effect produced by painting over the original mezzotint or stipple, and the consequent

EMMA, LADY HAMILTON. AFTER GEORGE ROMNEY, BY JONES.

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SUMMER. AFTER GEORGE WHEATLEY, BY BARTOLOZZI.

filling up of the "pores" of the engraved work, to which it owes its life and brilliancy. Reprints of the old stipple plates (some of which still exist) are recognised by a certain rawness of colour, due to newness of printing, and by a lack of brilliancy and softness, due to the partial wearing away of the engraved work. Curiously enough, imitations were scarcely less common in the great days of colour-printing than they are at the present time. Nearly all the best English stipple prints were copied abroad, and many of them issued with the English titles, but the majority were crude in execution, and generally beneath contempt.

The story of colour-printing is not the least interesting part of the history of engraving. Almost with the beginning of the engraver's art it became an object of attainment, and struggling on through the centuries, with varying results, it had scarcely passed the experimental stage till towards the close of the eighteenth century. Its time of efflorescence had come, and on the rich ground of aquatint, stipple, and mezzotint, it bloomed with chromatic luxuriance. Aquatint and mezzotint are here included advisedly, notwithstanding the dictum of a recent writer on the subject of colour-printing, whose contention is that "only stipple engraving repaid the application of colour," and that "printing in colour was an art invaluable only to stipple engravers."

What, for example, would be thought of a Debucourt or Janinet aquatint without colour? It is a case where colour was not only invaluable to the engraver, but indispensable. And in reference to mezzotints, even if one be limited to the two examples cited by this authority (*Nature*, and the *Party Angling*—there are scores of others), it is safe to affirm that mezzotint engraving fully "repaid the application of colour," and that the printing in colour was a valuable asset to the mezzotint engraver.

The best means of measuring the degrees of obligation between engraver and printer is by comparison of good monochrome and colour impressions of each particular print. No general rule of superiority can be laid down, though it is permissible to suppose that some mezzotints—the full lengths after Sir Joshua Reynolds, for example—were not "adapted to the application of colour"; but as these do not, with rare exceptions, exist in colour, it is perhaps as well not to dogmatise.

The short life of the old mezzotint copper-plates was doubtless a hindrance to the multiplication of impressions; but now that steel facing permits of unlimited printing, it will not be surprising if attempts are made to revive the old art of printing mezzotints in colour. This should be the next goal of effort on the part of the colour printers, and it is to be hoped that the results might be sufficiently good to satisfy even the champion of stipple that mezzotints (in colour) are not so black as they are painted. A few Wards, J. R. Smiths, and Charles Turners, to look after the colour-printing (and to engrave the plates) would speedily restore mezzotints to their high position as the *ne plus ultra* of colour-printing, without in the least weakening their position as the *ne plus ultra* of monochrome.

It would be a most congenial task to dilate upon so alluring a subject as the best colour-prints; but as an enumeration of the titles alone would fill more

than one number of THE CONNOISSEUR, the writer must be content with a very modest, if not unappetising, selection. The subjects, therefore, mentioned in the following lists (to the exclusion but not to the detriment of mezzotint and aquatint) are only some of the best and most admired of those sought for by the connoisseur.

No particular order will be observed in enumerating the subjects which comprise this selection. Scientific classification would be impossible in the time at the writer's disposal, and the only arrangement proposed is to keep the subjects more or less consistently grouped. To begin with, the seasons, *Summer* and *Winter*, after Wheatley, and *Spring* and *Autumn*, after Westall, form a very beautiful and irresistible series. *The Months*, after Hamilton, engraved first as ovals and afterwards extended to the "square," are pleasing and attractive, especially in colours. The same remark applies to the four times of the day, *Morning*, *Noon*, *Evening*, and *Night*, after the same artist, by two different engravers. These are also ovals. There are several very charming stipples after Hamilton in the series done for Thomson's *Seasons*, the most beautiful of which is, perhaps, the emblematical representation of Spring.

The names of Morland, Ward, J. R. Smith, and Peters, are closely associated with some of the most beautiful of the eighteenth century colour-prints. Very pretty stipples also are the four subjects after Ansell, by Tomkins:—*English and French Dressing Rooms and Firesides; St. Giles's* and *St. James's Beauties*, after Benwell; *Go, Happy Flowers*, and companion, by White. *The Cries of London*, after Wheatley, issued as a set of thirteen, under the title of *The Itinerant Trades of London*, are a very rare and valuable set in colours. *Public and Private Amusement* (entitled also *Temptation and Hesitation*), after Ramberg; *Gardens at Carlton House*, a large print, after Bunbury; *Airing in Hyde Park* and *A Promenade in St. James's Park*, a pair of large decorative prints, after Dayes; *Tantalising* and *The Charmers*, after Peters, by Knight, when finely printed in colour, are all worthy of the collector's attention.

MRS. ROBINSON, AFTER SIR JOSHUA REYNOLDS, BY DICKINSON.

DELIA IN THE COUNTRY. AFTER GEORGE MORLAND, BY J. R. SMITH.

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HESITATION,
AFTER RAMBERG,
BY WARD.

The Downman series of portraits form a very charming group. The following are all of uniform size:—*Mrs. Siddons*, *Miss Farren*, *The Duchess of Devonshire*, *The Duchess of Richmond*, *Viscountess Duncannon*, *Miss Kemble*, *Lady Elizabeth Foster*, and *Lady Georgiana Buckley* (the last an almost unknown portrait). *Lady Ashburton* and *Miss Boyd* are finely engraved stipples after the same artist, and *Miss Farren and T. King* (in character) is a large stipple by Jones, also after Downman. This is a very animated portrait of the Queen of Comedy, but the charm of the print is somewhat marred by the dwarfishness of her histrionic companion. Another series, the Royal Princesses (*Charlotte Augusta*, *Sophia*, *Augusta*, *Elizabeth*), after Ramberg, should not escape the collector's attention; nor should the charming stipples of the *Princesses Mary and Sophia*, after Hoppner, and of *Amelia*, after Lawrence, be neglected.

Stipple prints after Reynolds comprise some of the best examples of the art, as well as some of the most refined and beautiful subjects. *The Countess of Harrington* and *Lady T. Smith* (or Smythe) *and Children* (a pair); *Lady Spencer* and *Miss Bingham* (a pair); *Lady Elizabeth Foster*, *Lord Burghersh*, *The Hon. Leicester Stanhope*, *Master Hoare*, *Roxalana* (Mrs. Abington), *The Marchioness of Camden*, by Schiavonetti, are very charming prints, especially when in colours. *The Hon. Mrs. Stanhope* (Contemplation), a fine piece of delicate stippling by Caroline Watson, is very rare in colours. Among other prints after Reynolds are *Simplicity* (Miss Gwatkin), *Infancy* (Francis Hoare), *Robinetta*, *Felina*, *Muscipula*, *Collina*, *The Snake in the Grass*, *Angels' Heads* (Miss Ker Gordon), *The Mask* (Ladies Spencer), with companion print, *The Ghost*, after Westall; *Lady Louisa Manners*, by Knight; *The Fortune Tellers* (the Spencer children), *The Infant Academy*, *Lord Grantham and his Brothers*; *The Peniston Lamb Family*; *Mrs. Robinson* (by Dickinson), and two small portraits of her as *Contemplation*, by Burke and Birch. Mrs. Sheridan as *St. Cecilia* and *Venus chiding Cupid*, after Reynolds, are "ovals," all the others above mentioned being engraved in rectangular shape. There are large stipples of Mrs. Siddons as *The Tragic Muse* (Haward), *Lady Cockburn and her Children*, Mrs. Hartley as a *Bacchante*, and a few fine portraits of men, which were not usually printed in colour.

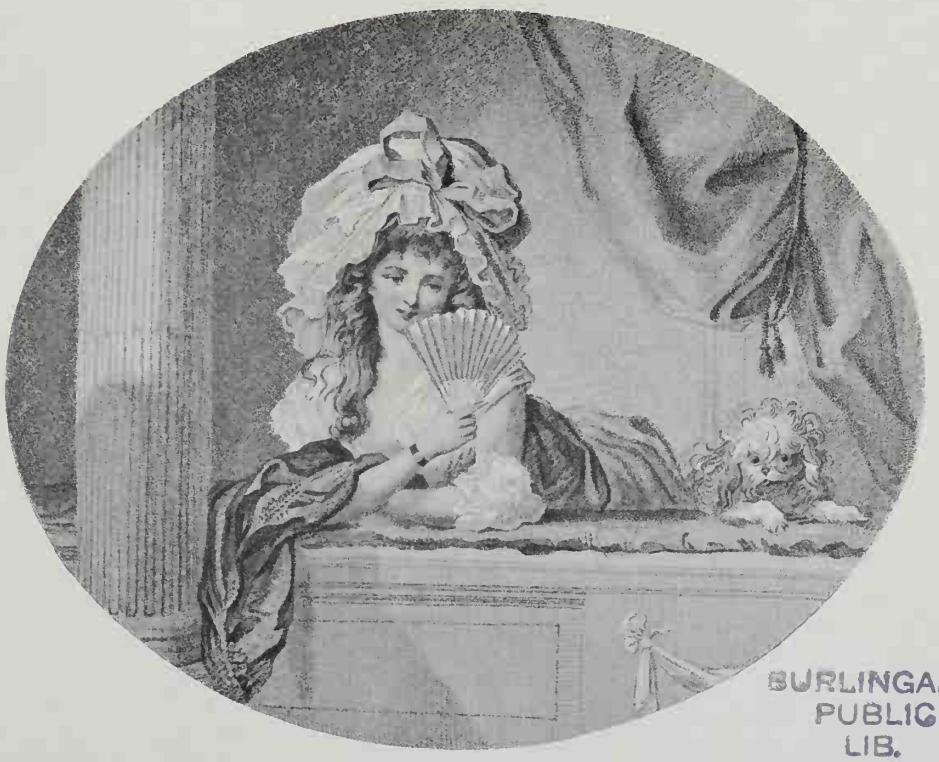
It is *place aux dames* with prints, but the children should not be forgotten, and there is a whole gallery of "taking" little subjects after Hamilton, Van Assen, Stothard, and others. Of especial merit and charm are *Children Snowballing* and *Children Bathing* (a pair), and *The Masquerade Ball*. A goodly number of these small engravings, particularly

if in colours, can be grouped for decorative purposes with very pleasing effect. Children's games form a good percentage of this group.

Ryland, Burke, Bartolozzi, Delattre, and other stipplers engraved extensively after the graceful designs of Angelica Kauffmann, Cipriani, and their school. So many fine examples exist that it is a case of being puzzled which to choose. The prints were often issued in different tints (black, red, or brown) as well as in colours, to suit all tastes. *Venus attired by the Graces*, with its pendant *The Judgment of Paris*, are a finely executed and decorative pair. The portrait of *Angelica Kauffmann* and the *Muse Clio*, by Burke, is a beautiful piece of stippling; and other good prints are *Cupid disarmed by Euphrosyne* and *Cupid binding Aglaia*, by Burke (very fine); *Abra* and *Una*, both by Burke; *Jupiter* and *Calista*, *Orpheus* and *Eurydice* (a pair), by Burke; *Cupid* and *Cephisa* (a pair), by Burke; *Cymon* and *Iphigenia*, by Haward; and also by Ryland *Juno borrowing the Cestus from Venus*, *O! Venus Regina*, both fine examples of his work.

Cosway was not the least fortunate in his engravers, amongst whom were such deft and delicate stipplers as Condé, Cardon, Schiavonetti, Bartolozzi, White, Bovi, and Lane. Here, again, it is *l'embarras de richesse*, and the puzzle is to reject rather than to choose. Approximate uniformity in size of a number of the full-length portraits with engraved borders greatly assists the arrangement for decorative purposes. Amongst these may be mentioned *Mrs. Tickell*, *Mrs. Bouverie*, *Mrs. Jackson*, *Louisa Paolina Cosway*; *The Oginscys*, by Schiavonetti, altered to the *Prince and Princess of Wales*, with the name of Sloan as engraver; *A Lady in the character of a Milkmaid*, *Miss O'Neill* (a beggar woman), *Mme. Récamier*, *Lady in the character of a Gypsy*, etc. *Mrs. Fitz-Herbert*, the most ornate of Cosway's works, is of larger size. Some of the very little portraits and subjects are of unsurpassable charm and delicacy, very ably reproducing these qualities of the premier miniaturist of his century. Amongst these may be mentioned *Melania* (Mrs. Robinson), *Diana Lady Sinclair*, *Lady Powlett*, *Mme. Du Barry*, *Mrs. Cosway*, *Mrs. Damer*, *George Prince of Wales*, *Miss Pultney*, *The Duchess of Rutland* (Lane), *Mrs. Abington* (Lane), *Love* (Cosway's child), *The Hours Crowning Virtuous Love* (Ryder), *Childish Impatience* (Gaugain), *The Duchess of Devonshire*, by Townley Stubbs.

Few names are more potent in the world of Art than that of Lady Hamilton, and the stipple engravers may boast of having very creditably contributed towards the perpetuation of her fame as one of the fairest of fair women. *Emma* (see illustration from a proof impression), *Alope*, *St. Cecilia*, a *Bacchante*, *Sensibility*, and *A Spinster* (all after Romney) constitute in themselves a delightful



TEMPTATION,
AFTER RAMBERG,
BY WARD.

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THE LOVELY LADY RUSHOUT
AND HER DAUGHTER,
AFTER ANGELICA KAUFFMANN, BY BURKE.

LADY LANGHAM,
FROM THE ENGRAVING BY
C. WILKIN, AFTER JOHN HOPPNER, R.A.

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MRS. SIDDONS,
AFTER J. DOWNMAN,
BY TOMKINS.

and fascinating group. There are also several finely stippled portraits of her in the "Life of Romney," but these are not known to exist in colour. *Mrs. Jordan as the Country Girl* (after Romney) naturally follows here, and *Miss Vernon as the Sempstress, Mrs. Jerningham as Hebe*, after Hoppner; lovely *Lady Rushout and her Daughter*, after Kauffmann, by Burke; *The Duchess of Devonshire and Lady Duncannon*, a suitable companion print (Kauffmann—Dickinson) to the preceding; *Mrs. St. Quentin* and *Windsor Terrace*, after Huet-Villiers, by Blake; and *Mrs. Crouch* (Romney-Bartolozzi).

Short and inadequate as these lists unavoidably are, the writer hopes that they may be of service to the beginner as a tolerably safe guide to selection. The connoisseur will recall many a delightful old friend, and be introduced to a few others, perhaps, whose acquaintance is worth cultivating.

A few words as to current prices of the prints here illustrated may be of interest. It should be remembered that the price of a print is regulated by its popularity and attractiveness, as well as by its condition and rarity.

NOTES ON ILLUSTRATIONS.

EMMA, LADY HAMILTON, after Romney, by Jones. Value of an extremely fine example, from £250 to £300.

SUMMER, after Wheatley, by Bartolozzi. One of a set ("The Seasons")—usually published with verses. The earlier will realize about £200.

DELIA IN THE COUNTRY, after Morland, by J. R. Smith. Excessively rare in colours. A very fine impression is worth about £150. Companion to "Delia in Town."

HESITATION AND TEMPTATION. £90 is not too much for this pair if the impressions are in their best state.

MRS. SIDDONS, after Downman, by Tomkins. Extremely rare and very valuable with margin, when its value is £150 to £200. Cut to the oval not so valuable.

LADY LANGHAM, after Hoppner, by Wilkin. Almost unknown in colours.

MRS. ROBINSON, by Dickinson, after Reynolds. Very rare, and worth from £150 to £200.

Printed by Sir Joshua Reynolds.

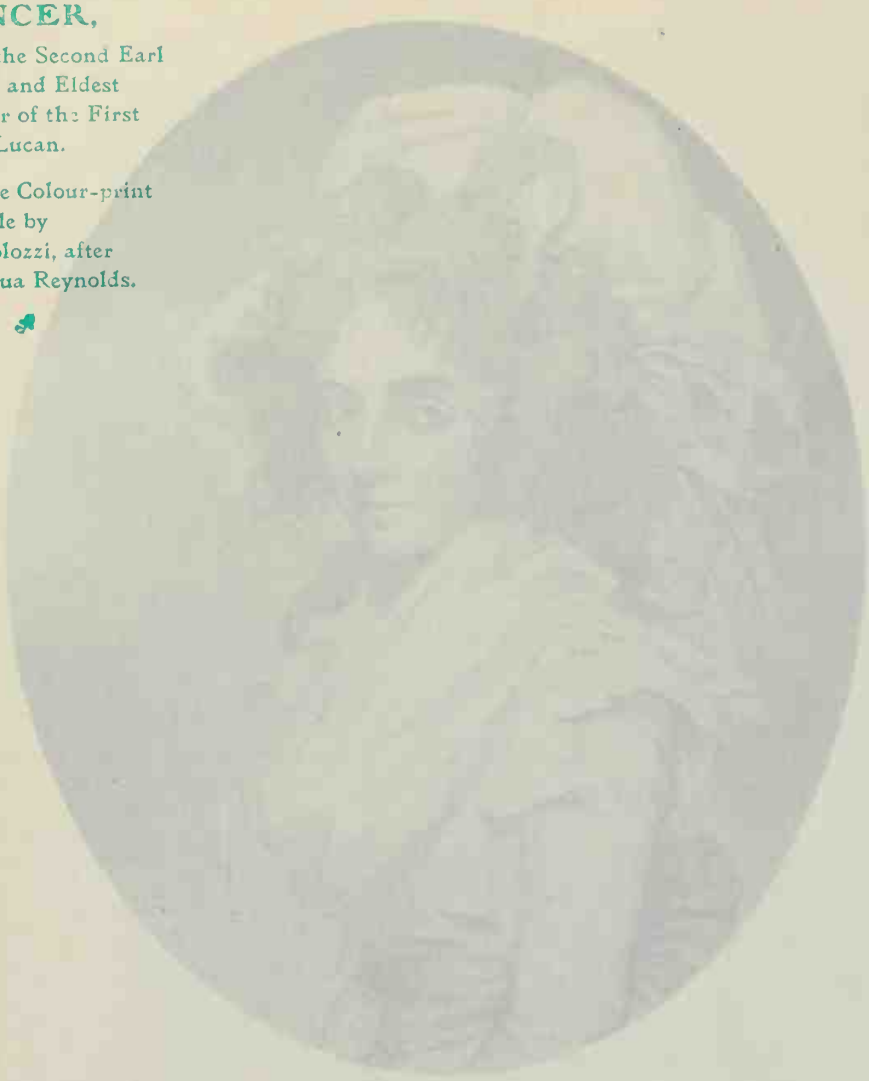
Engraved by Charles Hart, Engraver to the Prince.

The Rt. Hon.ble Countess Spencer

LAVINIA, COUNTESS SPENCER,

Wife of the Second Earl Spencer, and Eldest Daughter of the First Earl of Lucan.

From the Colour-print in Stipple by E. Bartolozzi, after Sir Joshua Reynolds.



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Painted by Sir Joshua Reynolds.

Engraved by F. Bartolozzi, R. A. Engraver to His Majesty.

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The Rt. Hon.ble Countess Spencer.

Old Furniture

THE ART OF COLLECTING OAK.
BY FREDERICK ROE.

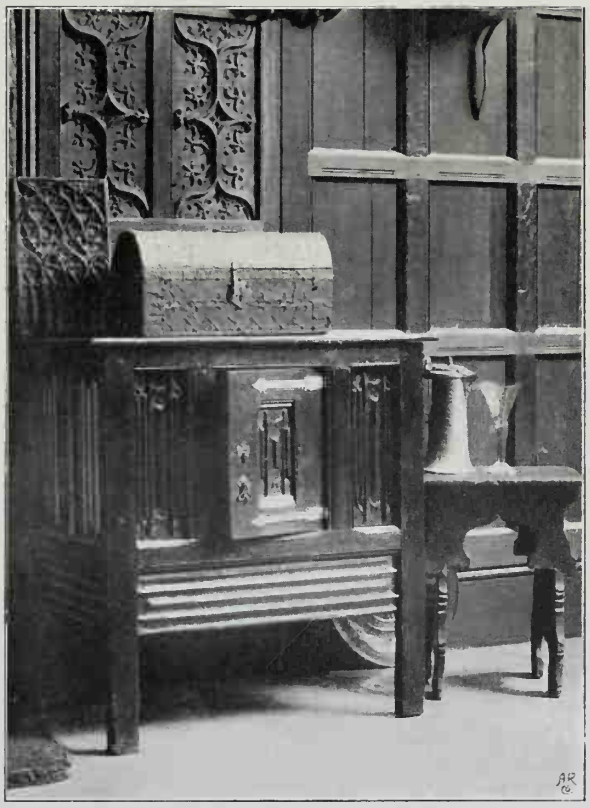
THE collecting of old oak furniture has enormously increased of late years, but its devotees, if more numerous, are mostly not so thorough as the cream of the earlier collectors. The reason for this is not difficult to explain: the days of MM. du Sommerard and Peyre are past, unexplored districts have been rapidly opened up, and year by year it becomes more difficult to add what one may term "pieces of the rough" to collections.

To some extent at least, collecting as an art may be said to consist in the ability to discriminate between the ordinary and the fine piece. Old oak, of a sort, may still be had by the ton, more or less "improved," or even in the untouched state, but the difference between farm-house pieces and fine examples is naturally as remote as between exquisite and common furniture of the present day.

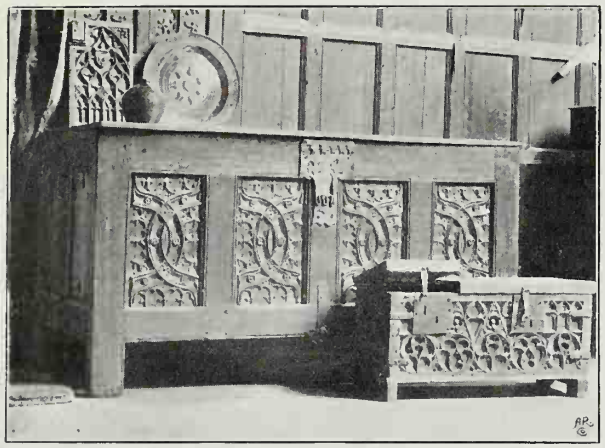
M. du Sommerard, whose collection formed the nucleus of the Cluny Museum, understood the art of collecting in every sense of the word. Nothing was commonplace in his collection, and every atom of evidence regarding its history was followed up and sifted with rare intelligence. Nearer our own time, his countryman, M. Peyre, has shown what was possible in the way of acquiring rarities amongst oak. In his collection, which was purchased by the authorities of the South Kensington Museum and then dispersed, a few errors of judgment might be discerned, but like the collection of M. du Sommerard, it contained few, if any, pieces not distinguished by more than ordinary quality.

There are still to be found here and there small and unknown collections formed by intelligent men, some of which contain a few early pieces which were acquired before the rage had taken hold. Now and again the death of the owner causes such a collection to be dispersed, and some of the pieces probably find their way to London; but the number of really fine examples to be had is now very small. In most cases the use of the piece has been debased or portions are missing. A beautiful fragment, however, in the eyes of the true collector, is of infinitely more interest than a complete but common specimen.

Since the Peyre collection was exhibited in its entirety an increasing disposition has shown itself to make collections of so-called "Gothic" pieces. The very small number of genuine pieces to be acquired has led to a great increase in forgeries, in which France and Belgium specially abound. Carved in old wood and doctored in every conceivable way, these productions are calculated to deceive any but the expert. During the craze for sham



No. 1.—Credence, English (Eastern Counties), late fifteenth century; Joint Stool of rare form, early sixteenth century; and Wall Panels (Flemish, early sixteenth century) from a convent near Antwerp now destroyed.



No. 2.—Municipal Chest from Nuremberg (German), commencement of the sixteenth century, and small English Coffer (Eastern Counties), late fourteenth century. The latter has two lids, and is divided into compartments for money and documents.

antiques in the Abbotsford Gothic period, England was producing shocking parodies of Gothic furniture. In France, however, some very successful and intelligent imitations of fifteenth and sixteenth century work were turned out. The design was often well understood and truthfully executed, and as many of these pieces have now been subjected to a certain amount of time and hard wear, even the expert is at times, at least temporarily, deceived by them. The Victoria and Albert Museum contains at least one such example, though not a fine one. On its label it is described as dating from 1500.

During the last quarter of a century the Gothic "fakers" have very much increased in France. Unlike the honest copies made in the previous revival just referred to, their productions are distinguished by every artificial method which ingenuity can invent to deceive the public. Old fittings, the application of the sand blast, and actual interment, are among a few of the means employed. A good "fake," however, is very instructive, and it falls harmless before the collector, who has realized that there is something in the slow wear of four hundred years which cannot be attained in the course of a few weeks or months. "A lie that is partly a truth" is a harder matter to fight, and it occasionally happens that pieces are so artfully made up that only living with them will enable the collector to detect the truth. In dealing with pieces of this suspicious kind one has often to fall back on a sort of instinct. With critical collectors of every sort this innate sense plays a very important part.

At Rouen, some eight years back, I discovered in the hands of a dealer an armoire, which may be described as highly interesting. The framework apparently had been tampered with, but the iron fittings were old, and the panels were of a most beautiful flamboyant character, with shields, bearing the royal arms of France, ancient and modern, and those of collateral branches of the French royal house inserted. The carving of the panels was more worn than the rest, and the disintegration caused by the action of time gave the design a softness which was charming. The piece was thickly coated with paint. The dealer gave a circumstantial account of its having been found in the river. On his retiring for a few minutes, a close examination convinced me that the whole thing was a forgery, the panels being nothing more nor less than "squeezes" obtained, without doubt, from some exceptionally fine specimens existing in one of the national museums. These "squeezes" were backed with oak, and the whole exterior painted to prevent detection. The delight of the collector who acquired this example and conveyed it home in the hope of pickling it successfully may be imagined!

Early armoires scarcely enter into the collector's list for simple reasons; most of them were built in and for the places where they may still be found. They are cumbrous and unwieldy, and could not be removed without being taken to pieces. Among others, the thirteenth century example at Bayeux, Normandy, and the later Flemish press in Strangers' Hall, Norwich, are notable examples. The latter most beautiful and interesting specimen has undoubtedly been preserved *in situ* through this fact, and in spite of the vicissitudes through which the building has passed.

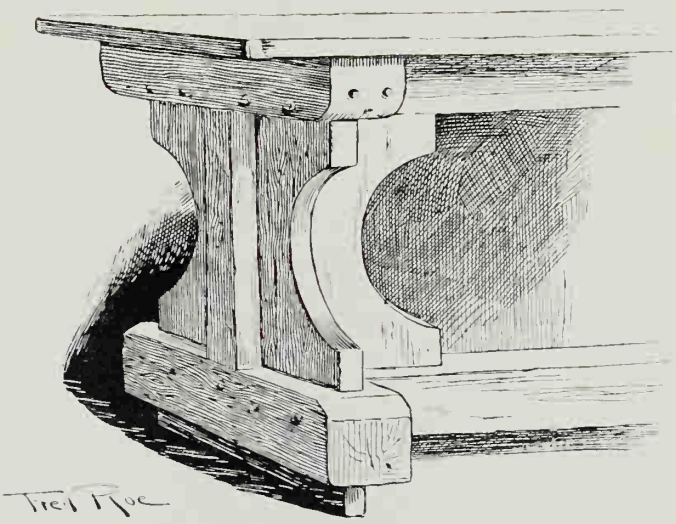
No. 3.—English furniture of the seventeenth century (Chair, Settle, and Box). Good specimens of domestic furniture of the period, but less rare than the former pieces.

There are fashions in the collecting of special types of old oak as well as of other antiquities, but the bent of the most ardent collectors eventually trends to periods not later than the early Renaissance. During the first Pointed styles, furniture, however beautiful for its purity of design, was often more remarkable for the singularity than for the delicacy of its joinery. About 1500, however, French workmanship was often most finished in every way, and the intermingling of the flamboyant with the new style which had been imported from Italy affords endless opportunities for comparison and study. In England, the wars of the Roses had left the country so impoverished that industry languished; very little English furniture was made, and foreigners hastened to supply the want. Richard III. himself instituted an Act for the protection of British cabinet-makers, in order to revive their decayed occupation. Finding their wares shut out from the English market, the Flemings flocked over here in numbers and made settlements, the names of which, as well as those of their families, exist in the Eastern counties to the present day. Hence it follows that many pieces emanating from East Anglia in which the collector discerns a foreign feeling were made in this country by the descendants of the original settlers, in whom their old traditions still survived. Thus the great press in Strangers' Hall, at Norwich, already mentioned, was probably the work of a craftsman of Flemish descent residing in this country.

Fine examples of early coffers and cupboards may be seen and studied in many English churches and also in private collections. Chairs and tables, however, are extremely rare, and of the periods so desirable to collectors, which have just been mentioned, examples of any sort are lamentably few. A scanty number remain in the Chapter Houses of our Cathedrals, cared for and happily unapproachable, but specimens equal to those which abound in the Cluny and other museums abroad could never have been collected over here by even such a *savant* as M. du Sommerard. It is useless to refer to the Coronation Chair at Westminster Abbey as a type of what may have been used, as probably such another was never made in England. If the well-known illustration in the Bodleian MS., No. 264, can be believed (and there is no reason why it should not), some very quaint and intricate designs must have been carried out in the way of furniture. Such things have no existence now as a whole, but the puzzling form of certain fragments which are occasionally unearthed suggest innumerable possibilities.

The Gothic chairs and benches that do remain in England are nearly all monkish. Those at Winchester, Coventry, Dunmow, and Salisbury, in no way suggest domestic or even separate use, but are merely disconnected fittings of ecclesiastical buildings.

Carved oak bedsteads have of recent years attracted the attention of the connoisseur, and have mostly fetched high sums. Such circumstantial legends as are tacked on to the well-known exam-

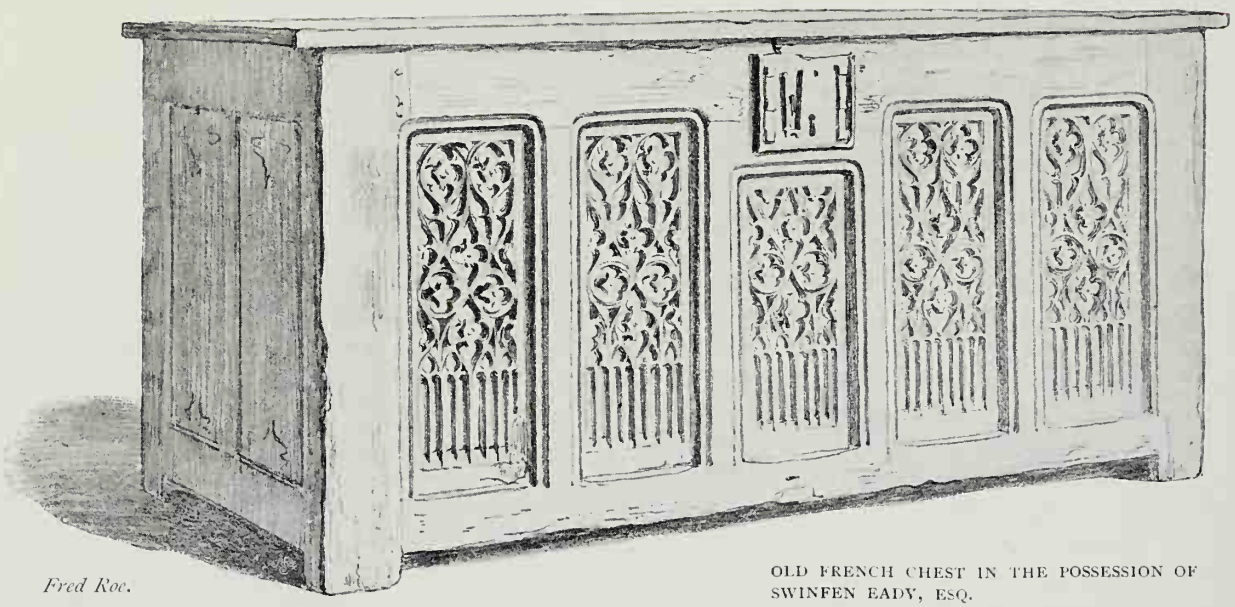


Gothic Table in the possession of George C Haite Esq.

ples at Berkeley and Arundel must not be taken as indication of their age, as they are mostly apocryphal. The pieces nearly all date from Elizabethan times, although the remains of a magnificent Gothic bedstead were recently bought by the authorities of the South Kensington Museum.

Apart from his love of unusual and fine specimens, there is little doubt that a true collector feels secretly the greatest amount of interest in pieces which he has discovered himself in the "rough" and has raised from a debased condition. Each has its little history, derived from former surroundings, and possibly a process of loving renovation, not to be compared to the commonplace purchase of a similar piece from the hands of a dealer or through the medium of an auction room.

BURLINGAME PUBLIC LIB.



Fred Roe.

OLD FRENCH CHEST IN THE POSSESSION OF SWINFEN EADY, ESQ.

A word in conclusion as to what may be termed the ethical side of collecting. Ruthless removal of pieces from their homes, so to speak, is a practice to be strongly discouraged, and clerical and other ignorance as to the value and local interest of such souvenirs of departed times should be enlightened to prevent unscrupulous private acquisition. Unfortunately, too often, fine and early specimens to be found in church vestries, would undoubtedly be better preserved in private collections, and, as a fact, the large sums in some instances offered for unique examples of old oak, though refused, have not stimulated their guardians to their proper preservation. A notable example of this exists in Kent, where a coffer of the highest interest to the antiquary is left to the destroying influence of damp, and in close proximity to heated stove pipes, though for years past very large sums have been offered and refused for its acquisition.

In Belgium these things are managed differently; antiquities of this description are owned or properly looked after by the State, and veneration for them, if only from a commercial point of view, is more general than in our own country. Fine national examples of oak furniture previous to the second half o the sixteenth century are rarer in Great Britain than in almost any country in Europe, and should be respected as much as Continental specimens.

PRINCIPLES OF BOOK COLLECTING.
BY J. H. SLATER.

MOST things of value and a few possessing absolutely nothing of interest are collected, classified, and written about for the benefit possibly of future generations, which will, one of these days, look upon the common objects of the nineteenth century as we regard those of the sixteenth and seventeenth. A halo of romance encircles all things old, and if they be at the same time extremely scarce, very instructive, or for some special reason more than usually interesting, there can never be any fear of them being overlooked. Nay! rather should we say that they are certain to be ardently coveted, and the older they are, and the more quaint and curious, the more likely are they to attract attention and to command extraordinary prices.

It has been said without warrant, because nobody can possibly know with any pretensions to certainty, that the Book-collector is the father of all accumulators; that he produced, read, and sold, or bartered books in the night of time, when coins were valued by weight like those of Sparta were in after years, and men who did not want to read fought with arrows tipped with flint and ponderous clubs of stone. It is very pleasant to reflect that some troglodyte may have scrawled poems on his cavern walls, that scribes may, ages after, yet remote enough to us, have taken these down and written treatises on every word, thereby perpetuating something of the mastodon, fire-spitting dragons and other antediluvian monsters, whose bones a more learned age digs up and arranges by the book of arithmetic. Dreams are pleasant—sometimes; but, unfortunately, the most realistic of them leave not a wrack behind, and not a wrack of evidence, good, bad or indifferent, is there to prove that our very remote ancestors ever read or even possessed any books whatever. And yet books existed in very ancient times, and were accumulated then as now, and bought and sold, sometimes for enormous sums of money. One manuscript yet in existence is identified with the reign of Amenophis, who ruled in Egypt 3,500 years ago, before Moses had composed a line of the most ancient record in the world; and this manuscript is so excellently, not to say scientifically, written that it must be the work of no novice, but rather of some scribe working in the light of tradition and taught by experience. However, it is one of the oldest manuscripts that has yet been rescued from Egyptian sand, and the bookman of to-day is fairly entitled to trace his pedigree to that. Very likely it is the survivor of a whole library of books such as Rameses II. founded in the Memnonium at Thebes, and Ptolemy Sotor at Alexandria.

Pisistratus gave a library to Athens, and placed in it all the versions of the Poems of Homer he could meet with, and we all know the story of Plato, the prince of ancient book-hunters, paying 100 attic minæ—about £300 of our money—for three small treatises of Philolaus, the Pythagorean. A folio might be written of the doings of bookmen of Grecian and Roman days; how they, or at any rate some of them, were very solicitous to possess volumes of which they knew nothing except the outsides, many of them barely that, as Seneca relates, and how the rich kept learned slaves to transcribe and on occasion to read. Men of substance conceived the idea that they could obtain a reputation for much learning by accumulating many books. The idea was a good one, so good, in fact, that it has been worked upon assiduously ever since.

The modern book-collector must not indeed think he is a brand new, a singularly refined product of the last days of the nineteenth century and the beginning of this. Unlike the "Lady of Lyons," he has ancestors, and his line is so very old that it is lost in the mists of antiquity. A few hundred years is nothing at all to him, and yet we will take him back just a little way. Like the genealogists, we will work backward. Let him listen to this. There is a curious volume by an old-time writer—the Countess d'Aulnoy—which, while discoursing chiefly of elves and fairies, talks not unpleasantly here and there of books and of those who revelled

in their pages two hundred years ago. Light as a feather, even in its graver moods, is "Les Entretiens sur les Contes de Fées," and its pages, though not without sound commonsense on occasion, often speak somewhat flippantly, it must be confessed, as they unburden themselves of stories of the influence exercised by books on temperaments of a receptive kind, the consuming covetousness that frequently seizes the lover of them, and the length to which he is in that case prepared to go under the lash of an absorbing and relentless passion.

To indulge in extremes is ever the privilege of the gossip, and consequently too great reliance must not be placed on these "entretiens," which are summoned up, so to speak, to adorn a tale and to testify to one cardinal virtue possessed by the book-man—the virtue of constancy. It is true that the papers, daily and other, deny him even that, but they know not what they say. In these "entretiens" a country cousin, speaking to a Parisian, recounts an incident in words which it may not be unprofitable to translate. He says (this was in 1699): "You are aware that the editions of the Elzevirs have been in favour of late, and that the demand for them has even reached the rural districts. I know a man in the country who starves himself that he may collect as many of these little books as come in his way. He is famishing with hunger, and yet he is pleased to observe, 'I have on my shelves all the works of the Poets that the Elzevirs printed. I have ten copies of every one of them, all of the proper date and all with the red letters.'" "Had he wished to read them," retorted the Parisian, with refreshing candour, "Elzevirs are not the books he should buy"; nor are they, for these master printers, though exacting enough in the matter of type and paper, were supremely indifferent to textual accuracy. The Elzevirs, exceptions apart, are neglected now, and the book-man is charged with inconstancy for deserting them, whereas, in point of fact, he should be congratulated on his steady adherence to principles which have become historical.

The starving enthusiast of the "entretiens" pinned his faith to red lettering, because that was his only practical method of distinguishing a bad edition from one that was a little worse. His descendant of to-day will have nothing to do with the Elzevirs at any price; while to starve for the sake of them is not to be thought of; but he, nevertheless, imports the "red-letter" principle into the particular class of books he affects. This is not being inconstant, but the very reverse. It is like changing one's coat and buttoning the new one in precisely the same way as one was accustomed to button the old. Who ever saw or heard of a radical book-hunter; one who is prepared to fling tradition to the winds, to repudiate his lineage and to rail against the shades of Grolier, Libri, Dibden, and the rest; to curse Le Gascon and Derome? It is not in the nature of any book-man to do so; even the rarest of the species, he who reads battered books at midnight and smells of oil, would do anything rather than send his life's companions to the block. Deny it who may, no one who has once become infatuated with books will ever part with them till he is forced, nor will he willingly break any of the rules that have been laid down for his guidance by those who, working in the same field, have gone over the same ground that he has and extracted from it much of what they have learned and thrived upon. And some of these rules are very peculiar. It must be confessed that many of them appear at first sight to have been invented for the sole purpose of creating distinctions and minute differences without any regard at all to the substance.

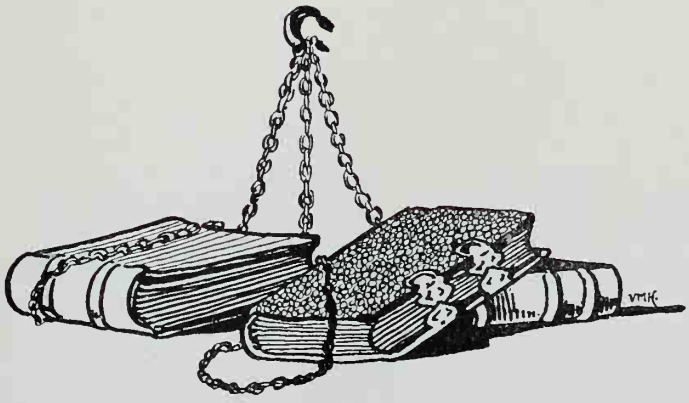
In a short article like this it is impossible to enter into details, but it may be stated as a general proposition that given two copies of the same book one may be much more desirable and much more valuable than the other. The two books may belong to the self-same edition, and be equally clean and absolutely perfect, and yet one may be sought for to the virtual exclusion of the other. In the old manuscript days of which we have spoken; in the days before the invention of printing, it is extremely probable that purity of text was the great desideratum, and to some extent that is so now, though the question cannot arise where two or more copies of the same book, belonging to the same edition, are concerned, for the text is the same in all. But there may be minute differences in each of them notwithstanding. As an instance, we may take Dickens's "Martin Chuzzlewit," originally published in monthly parts and afterwards in one volume, 1844. If we look at the illustrated title-page we shall see a sign-board placarded with a reward. In some of the bound copies this is put thus, "100£"; in others thus, "£100." Now it is the rule that collectors must look out for the "100£," and in nowise for the "£100," for the mistake (afterwards corrected) proves an earlier issue of the first edition, and better, because sharper, plates.

There is not now the same demand for original editions of Dickens's works as there once was, but exceptionally fine copies shewing nice distinctions, such as the one mentioned, are in the same request as ever, and the same remark

applies to the works of many other authors; indeed, an intimate acquaintance with these minor but very important distinctions is part of the collector's training. In plain English, he must know and observe the rules that others have laid down for his guidance, or take the consequences, which are frequently grave enough. The late Mr. Frederick Burgess, one of the most assiduous and successful collectors of books of the Ainsworth-Cruikshank-Dickens type, thought he would be a law unto himself, and was. When his books were sold at Sotheby's, in 1894, the consequences were reaped to the full. Mr. Burgess had bound nearly the whole of his Library in morocco, at great expense. He should not have done this, for there is another rule which lays it down that books must not be re-bound unless it is absolutely necessary to do so, in which case it is better to have nothing to do with them.

No book can honestly be described as being in fine condition which is not in its original covers, or which has been cut down, or which is dirty, spotted, or imperfect. Some are so excessively rare that to get them in any condition is a matter for congratulation; but books of this aristocratic kind are almost always very old. These are what may be called patent defects, open to everyone to see at the first glance; but there are other defects which are latent, and need a considerable amount of experience to detect. To mistake one issue (not edition) for another is common enough; not to know of some defect which lurks in a particular page a matter of everyday occurrence; a blank page or a half-title may be missing, or a *fac-simile* reprint may be mistaken for the original, and so on, and so on. Sometimes the booksellers themselves will come to grief, though not often, as some of them have been doing lately with the first issue of Bradshaw's "Railway Companion," which has been *fac-similed* so exactly as almost to defy detection. The original is worth £25 or £30, the *fac-simile* comparatively little, hence the need of caution. It is all very well to say that one is as good as another. For all practical purposes neither is of any value at all, but there is sentiment in these matters, a sentiment that has to be heavily paid for, and thereby hangs a tale. Some chapters of this tale, erratic and complicated in many respects, I will endeavour to unfold in succeeding numbers of THE CONNOISSEUR, so that those who have books at home of the particular kind mentioned from time to time may be able to distinguish the good issues from the inferior ones. That some readers of a magazine like this may be in a position to teach me I dispute in no way, but, even so far as they are concerned, there is good in a comparison of notes.

In the book world as in the far greater one to which we all belong, no one can know too much. Nothing can be too often repeated that is not sufficiently learned, and I know from experience that in the matter of books doubts are frequent and mistakes of daily occurrence.



OLD LACE, AND HOW TO COLLECT IT. BY J. H. MARRIOTT.

THAT the Egyptians fringed their cloths and decorated the borders of them seems to go without saying; we only pay a just tribute to the intellect and civilization of that strange people in betraying no surprise at the discovery of needlework and embroidery among their arts. We may safely assume that they taught that other peculiar people, dwelling in their midst, of their lore, for in "the loops of blue on the edge of one curtain, from the selvedge in the coupling," in the "ten curtains of fine twined linen," we have records of the embroidered and openwork ornament of the Sanctuary; and Bezaleel, the son of Uri, is mentioned as the cunning workman who devised the same.

From Egypt and Palestine the industry seems to have filtered through the Grecian Archipelago and Greece, and with the spread of commercial relations, on to Rome and Italy. We probably owe the etymological origin of our word "lace" to this connection: the Greek "λακὶς" a rent or a rending, is closely allied to the Latin "lacinia," the extremity of the toga; and in its idea of a laceration, of a jagged edge, of a thread-distorted opening, would convey irresistibly a suggestion of our own familiar word.

The art of lace-making did not, however, attain a sturdy growth till the Middle Ages, when Venice became famous for her catholic encouragement of the fine arts. The foremost of Italian lace designers was one Vinciolo, whose exclusive services were secured by the luxurious and extravagant Catharine de Medicis for her Court in 1585. A fine specimen of his work was brought over to England, and is said to now serve as an altar-cloth in a small Norman parish church. A photograph of it would be of great value, for it shews the master at his best, and is in almost perfect condition. The work is about 8 ft. by 5 ft., signed and dated in one corner, "Suzanne Lescalez, 1595."

A century later we find the French Minister Colbert, alarmed at the enormous sums spent by the dandies of the Court on Italian lace, urging the King to attract Venetian experts to France, and start a home industry. Proving wisdom in following wise advice, Louis listened, and on August 5th, 1665, an exclusive privilege with a subsidy of £2,700 was granted by the Minister to a chosen company of Flemish and Italian lace-workers. From the factory started in the Château near Alençon under these auspices, was in time evolved the new lace "Point de France," assuming a distinct character of its own, and in no way slavishly imitating the Venetian or Flemish point. So elaborate in its workmanship is Point d'Alençon that it formerly passed through eighteen hands. The number is now reduced to twelve.

The religious persecutions of the Netherlands in the sixteenth century mark another ramification of the industry of lace-making. The Netherlanders fled to our shores, and plied their trade to the unquestioned good of our country, making their two great centres Buckinghamshire and Honiton, in Devon.

Probably the reason for the value and perfection of mediæval lace lies in its origin. "Nun's work!"—the words mean so much. In the few yards of old yellow needlework one holds in two hands and marvels at, or swathes round white shoulders and looks lovely in, is concentrated the life-essence of some world-lost woman; her energy, patience, brain, body and very soul have distilled this exquisite work through weary years of devoted labour. The tendency of the modern is to work out scrawling and meaningless designs, and the results shew hurry, absence of care and patience, and a certain lack of knowledge on the part of the designer as to methods of execution and their effect when carried out.

To the judge of lace there are three principal points to decide:—(i.) Whether the specimen is needle-point or machine-made; (ii.) approximate date of manufacture; (iii.) country of origin.

(i.) To distinguish hand from machine-made lace

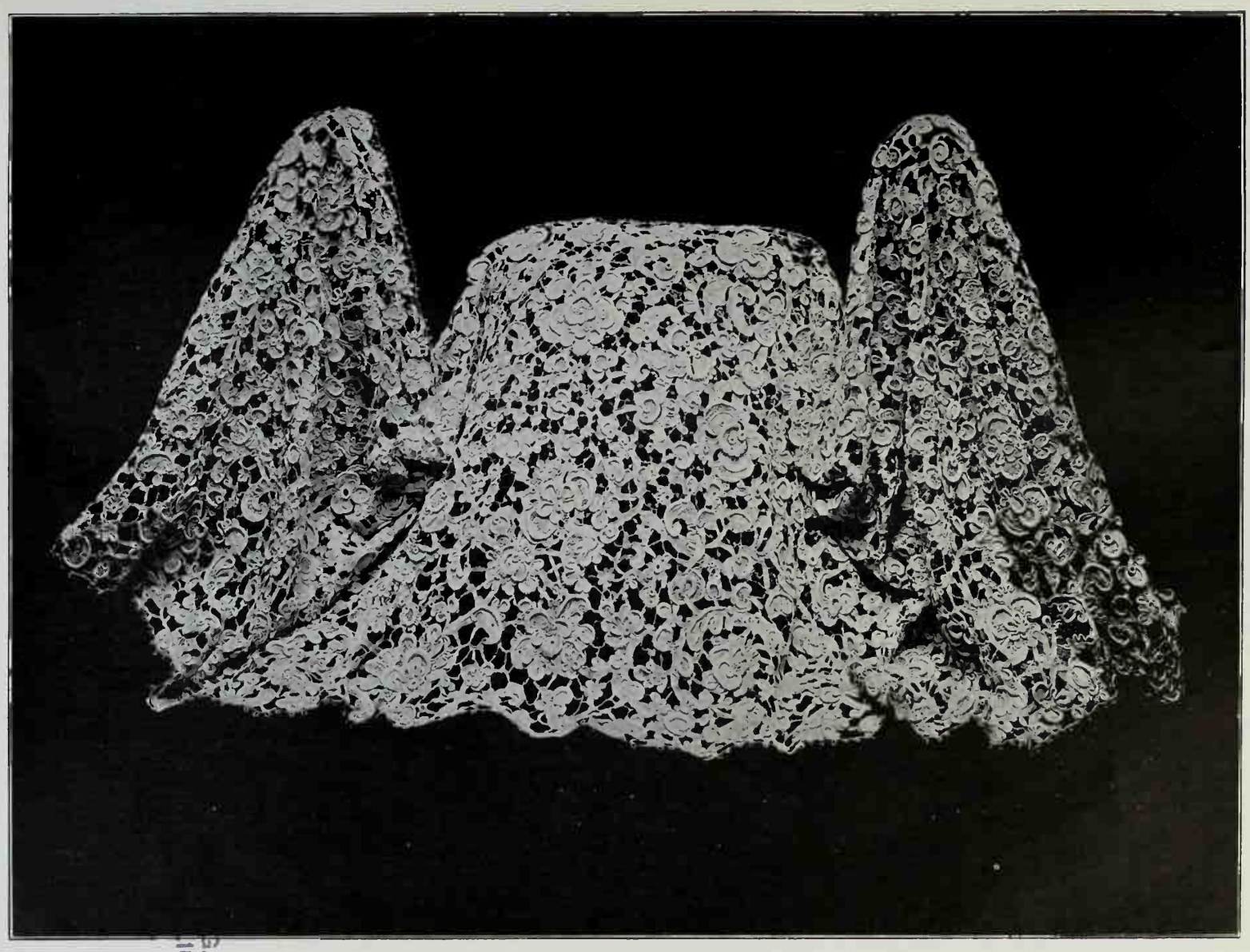


PLATE I.

is simple. In the presence of button-hole stitches, in the unevenness of the net ground, in the difficulty of unravelling the threads, one can recognise the hand-made easily enough. Distinguishing between needle-point and bobbin is not quite so simple: the gimp or *toilé* must settle the matter. With the aid of a strong magnifying glass it will be seen that needle-point gimp is made up of looped threads; and in pillow lace it is plaited.

(ii.) In fixing the approximate date of any given piece of lace, it is well to remember that machine-made thread was not used till after the beginning of the eighteenth century. Before that time the threads ran in lengths of about twenty inches, for the worker could stretch no farther from her distaff, and had to break off and join again; so that if after unravelling some twenty-five inches of thread no join is found, the lace is surely dated after the introduction of machine-made thread. The "brides ornées" alone are enough to go by: in the fifteenth century the bar had only a knot or a dot as ornament; in the sixteenth, a double or single loop; in the seventeenth, a star. The edging also helps: a sharp angle in the scallop fixes the date at the Middle Ages; the rounded scallop came in with the sixteenth century; with the seventeenth, a dotted scallop; the eighteenth century one is more elaborate, a large alternating with a small scallop, and dots being in the centre of each.

(iii.) To fix the country of origin is what will test the ability of the collector. It is here that skill, experience, and fine judgment are wanted; to distinguish Valenciennes, with its remarkable richness of design and evenness of tissue (a fine specimen is No. 550 in the South Kensington Museum) from the old Brussels with the flowers worked into the ground, and its exquisite texture of Brabant flax, is comparatively easy; but the cosmopolitan origin of Point de France makes it often very hard to judge it certainly; one point of distinction lies in the fact that until fifty years ago, the finer specimens of Alençon and Argentan were made with a cordonnet padded with horsehair; in Venice, this material was never used, Italian padding was always formed of cotton or flax threads.

In so short a space as this it is impossible to deal adequately with the distinctive features of the various schools, and to treat them lightly were to satisfy none. In the accompanying description of the illustrations the reader will catch a glimpse of the vastness of the subject, and in future articles one may hope to deal exclusively and exhaustively with the different classes of lace.

There is an art in arranging a collection, however small, to the best advantage. First and foremost avoid glue. Do not follow the advice of some otherwise good authorities who recommend the collector to glue specimens down to coloured silk or paper; the lace can never again be used for its legitimate purpose of personal adornment, and the process nullifies its flexibility. The display cabinet should have dust-proof drawers, and a cupboard with glass doors and glazed sides, lined with satin; experience suggests eau de nil as the best colour on which to lay the delicate fabric; the old-fashioned violet is too crude, and silver-grey, another favourite, too insipid to do justice to the Collector's discrimination and taste. The specimens should be labelled with a clear account of (i.) kind of lace, (ii.) date of its manufacture. In displaying Alençon Point, Gaze, and embroidered net varieties, let the lace hang in graceful folds, but old guipure, knotted, and other thick kinds, should be laid flat, and the scallops pinned firmly against the satin background with sharp fine steel pins as sparely used as possible.

It is best to line drawers for storing valuable lace not in wear, with soft cream, or white, satin, pasted against the wood, leaving folds to tie over, like the flaps of a portfolio, before shutting the drawer. More old lace of priceless value than one cares to remember has been damaged and cheapened by being locked away in the cold, damp sacristies of cathedrals and churches. Needle-point and bobbin lace should be always kept dry and warm. A species of mould attacks lace, especially black lace, unless it is kept dust-proof, frequently taken out, shaken, and allowed free access to the air. In passing, it is as well to note that it is impossible to clean lace by any dry process without injury to the fabric. Moth does not attack lace made with flax thread, but must be guarded against in the storing of Trina de Lana or Shetland Point.

Of course, in a large collection the plan is to have a separate cabinet for each School, thus:—a Flemish for Point de Flandres, Brussels, and Mechlin laces; a Louis cabinet for the display of Point de France, Alençon, Argentan, and Valenciennes; an English cabinet for Devonshire, Irish, Buckinghamshire, Nottingham; and so on.

Only the lace-lover knows the fascination of those "specimens"—to take out the filmy fabric, and let it cling round the fingers, brings back the breath of other days, peoples, times, and nations, like the pained sense of lost summers in the futile sweetness of a hoarded rose.

(For description of Plates, see page 38.)

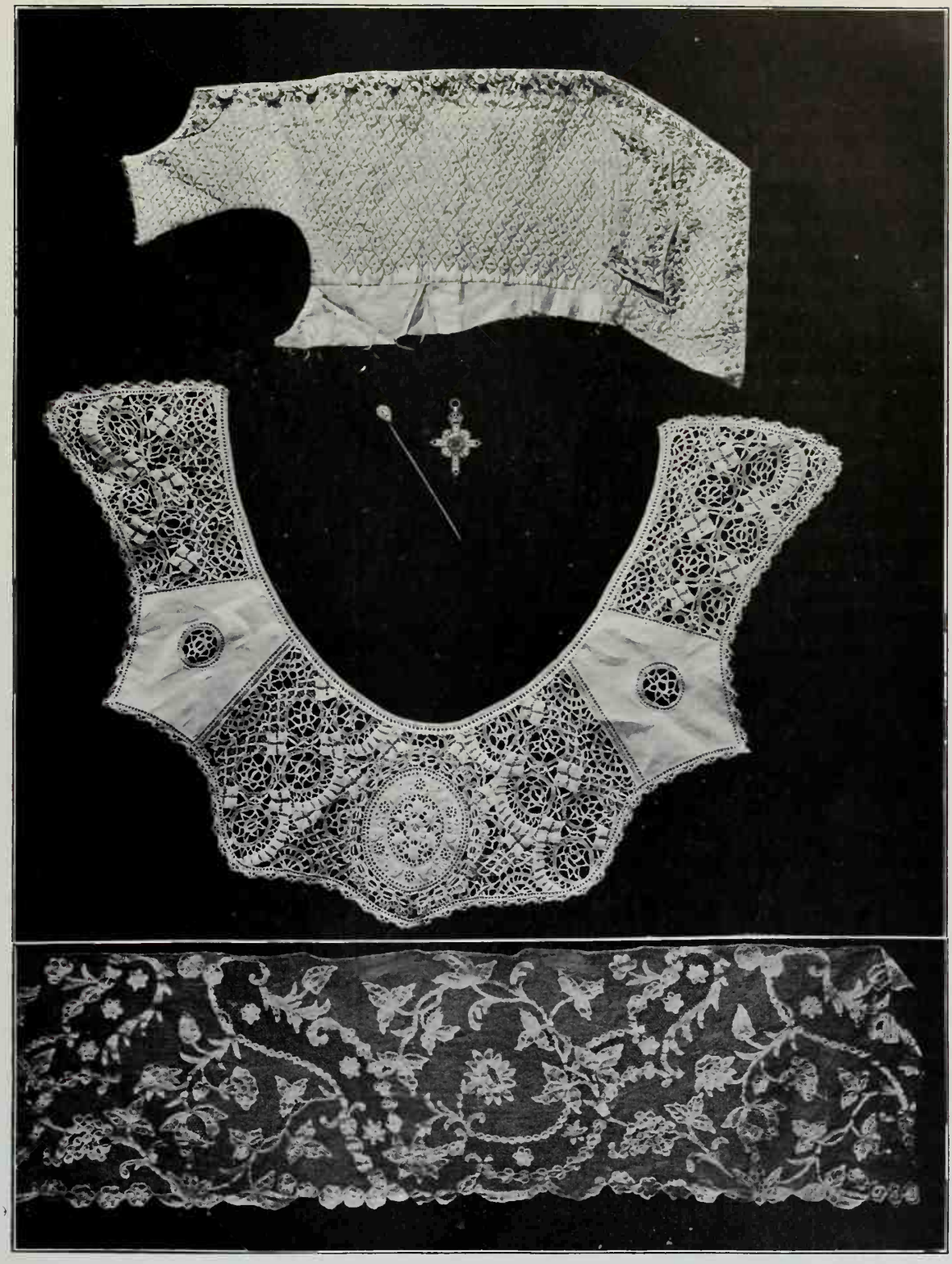


PLATE II

DESCRIPTION OF PLATES ILLUSTRATING OLD LACE.

Plate I.

Spanish Rose Point; origin Venetian (Italian). Evidently the trimming of an alb, and probably the labour of love of some devoted recluse in a Monastery of Spain (a fine specimen of such an ecclesiastical garment in Venetian Rose Point may be seen in the South Kensington Museum, among the Bolckow Collection).

This is of needle-point or "Punto in Aria"—the execution is somewhat bolder in design, and less delicate in workmanship than that of the Venetian School.

In 1830, at the dissolution of the Spanish Monasteries, an enormous quantity of Spanish Rose Point was handled by Art speculators—to such hands, in the way of life's little ironies, came the work of devoted women, meant originally only for the reverent touch of priestly fingers. Such creations as this are unique, and rise and fall in value, perforce, with the whims of the Art Market.

Plate II.

Part of a Waistcoat. Hand embroidered in coloured silk and chenille on cream satin ground, decorated with delicate floral sprays and undulating lines in an exquisitely fine chain stitch. Period, Louis XIV. Men's attire at this period was much less aggressive in decoration than that of the women who affected that vulgar exaggeration the "hooped petticoat," with its accompanying grotesque details.

Two appropriate ornaments to wear with old lace, a cross in fine paste set in silver. Russian order of the orthodox Church—period, middle of the last century; and French paste pin, silver set, of the seventeenth century.

Berthe. Maltese lace, Swiss embroidery, and linen. Middle of last century. Designed from piece laces, with combination of linen plaque work, and old embroidery.

Flounce. Point d'Angleterre (Flemish) sixteenth century. Pillow made. This work owes its gossamer fineness to the flax thread employed. One pound of it (it has been estimated) would manufacture lace to the value of £700. It was spun with exceptional care in damp underground cellars out of reach of air-currents, and excluding all light but the single ray arranged to fall direct on the thread, which was minutely examined inch by inch as the spinner drew it from the distaff. So fine was the thread that it almost escaped observation; the lace-maker was guided by the sense of touch alone.

The title "Point d'Angleterre" is erroneous; it arose in this way: Prohibitive duties in the sixteenth century shut the doors of Flemish import into England, with a view to encouraging the English lace-making industry; the manœuvre failed of its purpose for lack of a suitable flax; the supply therefore not being equal to the demand (which was great), the finest Brussels lace was smuggled into England and sold as Point d'Angleterre in such large quantities that the original title "Point de Bruxelles" fell into complete disuse, while the former remains to this day triumphant.

GEM COLLECTING.

BY CYRIL DAVENPORT, F.S.A.

There is nothing more important for a collector of antiques of all kinds than to have some criterion by which he may form an approximate judgment of the genuineness or modernity of such treasures as may be offered to him. Collectors of works of art, especially antiques, abound in the present day. Large fortunes are made by men with a certain amount of artistic knowledge, and these fortunes are often spent freely in the purchase of works of art, numbers of which are not what they pretend to be. Men often begin collecting late in life, and, in fact, the power of certainly discerning any antique from a modern imitation may be said to be a life's study. All kinds of curios are collected nowadays, but perhaps the most usual objects of search are bronzes, enamels, miniatures, nielli, weapons of all kinds, and particularly gems. Unfortunately, all these branches of art are largely imitated by most clever

Medusa. Signed Sosos. Intaglio on plasma. *Actual size.*

Livia. Onyx cameo. *Actual size.*

Herakles. Inscribed TNAIOC. Intaglio on blue beryl. *Actual size.*

modern workmen, and in all cases, considering that the imitations are frequently close copies of real pieces, and also that there are really no secrets as to the production of any of them, it is easy to understand that immense care is requisite when making any important purchase.

The particular point to which I wish to draw attention now concerns collectors of gems, that is to say, engraved jewels, and the same remarks will apply both to intaglios and to cameos. In the matter of gems, then, it may be said that they can be divided into three classes; first, the antiques, that is to say, everything up to the latter half of the fifteenth century; secondly, the Renaissance and later cameos from the latter half of the fifteenth century to the present day; and thirdly, the imitation of both of these. Besides these three classes of gems there is the important kindred subject of glass pastes, which, however, I do not intend to speak of at present.

To begin with the antiques, if the stone is a transparent one, it is generally cut in a double convex shape, the origin of which probably is to

MERCURY HOLDING HEAD OF RAM. Intaglio on sard. Signed Dioscorides. *Actual size.*

BULL. Intaglio on agate-scaraboid. *Actual size.*

DIANA, WITH STAG. Intaglio on garnet. Signed Heius. *Actual size.*

be found in the fact that most of the stones came from India as beads; also the cutting "en cabochon," as it is called, is, for such work, easy to execute, and when engraved upon the impression is well guarded at the bottom of a hollow. The outline of these stones is almost always oval, the reason for which may partly be the remains of the original rounded form of the bead, or possibly only a survival of the shape of the base of an Egyptian scarab. An antique stone of rectangular form should always be of talismanic character. If the stone is opaque, as lapis lazuli or turquoise, it is likely to be cut in a flat shape. The back of a so-called antique gem should always be carefully examined; most antiquities are irregularly rounded at the back, and frequently show polished scratches, the original irregular surface having been in many cases polished with as little actual cutting work as possible. Modern imitations are likely to have a flat back, but this can by no means be taken as an absolute criterion, because unfortunately not only did the Renaissance engravers often flatten the backs of antiques, but modern jewellers have also largely committed the same sin. As a rule, an antique gem is very thick for its size, and perhaps this quality of thickness is as favourable a preliminary sign as any. A good deal of reliance may be placed on a microscopic examination of the polish of a gem. If with a good glass the polish shows

THE HELMET OF PYRRHUS. Intaglio on jasper-onyx.

SCYLLA. Intaglio on sard.

By permission of Sir Charles Robinson, C.B. *Actual size.*

rough scratches, especially circular ones, there is little doubt that the gem has been artificially dealt with. If, on the other hand, there is simply a delicate dulness in places, that is so far a favourable sign. Re-polishing old gems was one of the favourite tricks of the Renaissance forgers, but now, in view of the more recent forgeries, Renaissance work itself is of considerable value. Signatures on gems bear very little authority; they have, moreover, been very largely added to old stones in Renaissance times. Square Greek letters, which are very commonly found, were easily cut by means of a wheel; more rounded letters were cut by means of a diamond point, and both these ways were used in antique, as well as in modern work, and there is practically no apparent difference between the old and new workmanship methods.

ZEUS. Intaglio on green jasper scarab. *Actual size.*

HEAD OF ZEUS. Intaglio on a sard. *Actual size*

JULIUS CÆSAR. Intaglio on sard. Signed Dioscorides. *Actual size.*

There is one form of signature, however, which is undoubtedly contemporary with the gem on which it appears, and that is the signature in relief on a cameo. If an ancient cameo has not been touched since it was made, the high parts will show a considerable amount of dulness, but cameos have always been very highly valued and carefully kept, and consequently show less signs of wear than might be expected from their age. Ancient intaglios are invariably small; they rarely exceed the size of a large ring-stone, but cameos may be any size. The largest known cameo, representing the triumph of Bacchus, now at the Vatican, measures 16 inches by 12 inches.

The fact that an intaglio is cut by the diamond alone, although such work was no doubt largely done in ancient times, cannot of itself be taken as meaning much, as both Natter and Sirletti executed work in the same way, and what they could do others could do. Many of Sirletti's diamond-cut gems are known to have passed muster as beautiful antiques, and if they did so in his time they may all the more easily do so now. The polish in the interior of an intaglio is often cited as a sure test of antiquity, but this is not the case, as the polishing can be easily done with a soft point of copper, ivory, or wood, fed with emery, tripoli, or rotten stone and oil, used with infinite patience.

There are numbers of celebrated Greek gem engravers. The best known of them is probably

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Dioscorides, who is said to have engraved the portrait of Augustus, which he and his successors appear to have used as an official seal. A beautiful figure of Mercury carrying a ram's head, signed by Dioscorides, which formerly belonged to the Carlyle collection, can be seen at the British Museum, and near it a celebrated head by the same artist of Julius Cæsar. Dioscorides' three sons were also gem engravers; one of them, Harophilos, cut and signed a beautiful cameo portrait of Tiberius, which is now at Vienna. The name of Dioscorides has, unfortunately, been very much taken in vain, and, of itself, the existence of this name must be held to prove nothing. In the whole art of gem engraving there is nothing more difficult to execute than a full face, such, for instance, as the portrait of Julius Cæsar I have already mentioned, and therefore I think that, for the purpose of study, the collector could not do better than devote his attention to any first-rate gems of this class of known authenticity that he can find. He will then get a high standard of technique; for the rest, the study of such figures as that of the Mercury by Dioscorides, and the many beautiful full-length figures of the same class, can well be pursued. After that, I think, would come the study of the innumerable profiles, numbers of which are quite lovely, but, from a technical point of view, easier to execute than a full face.

Finally, in this, as in most other arts, there is no doubt that only the best specimens available should be much looked at and studied, as the habit of only seeing the best of anything is the surest guide to a safe and instinctive judgment. There is, however, one other point to which I think the attention of collectors of gems might well be turned, and that is that they should try to cut and polish a gem themselves. A couple of days spent in the endeavour to produce a small intaglio or cameo from a bit of amethyst or onyx would teach a collector more about the art than very much reading.

MINERVA, WITH ÆGIS.
Onyx cameo. *Actual size.*

SOUTH AFRICAN WAR STAMPS.
BY EDWARD J. NANKIVELL.

THE war in South Africa has provided the postage stamp collector with a plentiful crop of war provisionals of an exceptionally interesting character. It is, perhaps, not too much to claim for them that they are amongst the most interesting souvenirs of an historical struggle.

Some eighteen months have elapsed since the first of those war provisionals was issued, and since then there has been an almost continuous flood of labels of all sorts and conditions. They have come from Bloemfontein, from Pretoria, from gallant little Mafeking, and, thereafter, from every kloof or donga where a philatelically-minded body of British troops could, by hook or by crook, dub itself "Besieged." The gullible and credulous will readily swallow the whole catalogue full; but the cautious philatelist will wisely require to be convinced of the postal necessity of the claimants upon his purse before he admits them to his album.

We are now promised in a few weeks a permanent issue with the King's head. Therefore, it may be well just now to take stock of the industrious production of war provisionals during the past eighteen months. It is perhaps early days yet to pass judgment upon all the claimants to postal rank. But we may gather up, in catalogue form, for the specialist in South Africans, unquestioned official issues, and leave those of shady reputation to the omniverous collector with more money than wit. It may be objected that "Mafekings" are no better than some we thus exclude from our list, but we follow the crowd and confess to the prevailing weakness that is tenderly disposed to them with all their shortcomings.

Mafeking: Besieged Stamps.

To Mafekings, then, we will first turn, for they have been more talked about than any others. They have been denounced and defended with great warmth. The vigorous spirit that maintained the historic siege seems to have entered the philatelic arena and to have dominated the partisans. One side has condemned the "Besieged" stamps as absolutely unnecessary, as a philatelic speculation got up for money-making purposes by shrewd men amongst the besieged. On the other side we are assured that the stamps were postal necessities, that they were regularly issued, and that they did postal duty, as evidenced by the numbers of letters which they franked to this country. These philatelic partisans are as sharply divided as those of any political

party. Between the two extremes stands the philatelist who is not a specialist in South Africans, and he says of these claimants, they are decidedly interesting, they are probably as decidedly a speculative and unnecessary issue, but they are fathered by the gallant and never-to-be-forgotten defenders of little Mafeking, and we cannot find it in our hearts to be over critical with them. Necessary or unnecessary, let them pass. We can afford to be indulgent for once. And pass they probably will, despite all the anathemas. Indeed, it is doubtful if any catalogue will risk the unpopularity of excluding them. Hence we shall have to accept them for better or worse.

The following, on the authority of the Postmaster of Mafeking, are the stamps and the numbers of each denomination of stamps issued during the siege from March 23rd to May 17th, 1900:—

Surcharged on Cape Stamps.

1d. on ½d. green (old type)	...	32 sheets or	7,680 stamps.
,, ,, (1898 type)	...	22 ,,	5,280 ,,
3d. on 1d. carmine	...	25 ,,	6,000 ,,
6d. on 3d. claret	...	3½ ,,	840 ,,
1s. on 4d. pale green	...	6 ,,	1,440 ,,

Bechuanaland Protectorate (Fancy Type).

1d. on ½d. English	...	25 sheets or	6,000 stamps.
3d. on 1d. ,,	...	7½ ,,	1,800 ,,
6d. on 2d. ,,	...	5 ,,	1,200 ,,
6d. on 3d. ,,	...	6 ,,	1,440 ,,
1s. on 6d. ,,	...	6 ,,	1,440 ,,

Bechuanaland Protectorate (Sans-serif Type).

3d. on 1d. English	...	7½ sheets or	1,800 stamps.
6d. on 2d. ,,	...	5 ,,	1,200 ,,
1s. on 6d. ,,	...	none printed.	

British Bechuanaland (Fancy Type).

6d. on 3d., "unappropriated"	...	15 sheets or	3,600 stamps.
1s. on 4d. English	...	29 sheets of 80 or	2,320 ,,
1s. on 6d. ,,	...	1 sheet of	240 ,,

British Bechuanaland (Sans-serif Type).

1s. on 6d. English	...	none printed.	
2s. on 1s. green	...	4¾ panes of 120 or	570 stamps.

Local Stamps.

Baden-Powell, Small Head	...	6,072 stamps.
,, Large Head	...	3,036 ,,
Bicycle, 1d., Local	...	9,476 ,,

The grand total of stamps issued amounts to 61,434. It will be noted that according to numbers printed the rarities in the list are:—

1s. on 6d., British Bechuanaland (fancy type), 240.

2s. on 1s., British Bechuanaland (sans-serif type), 570.

6d. on 3d. claret (Cape stamp), 840.

But according to Mr. J. R. F. Turner, the great rarity, the real *rara avis* of Mafeking, is the 3d. Baden-Powell portrait with head to right instead of to left.

The *Mafeking Mail* published during the siege gives evidence of the fact that many of the gallant defenders were philatelists of keen perception, and that they indulged their philatelic bent to the full, regardless of the booming of "Long Toms" and of other Boer frivolities. The stamps were actively bought, sold, and exchanged; the rarities were duly noted and advertised for in the pages of the *Mafeking Mail*. And when relief came the besieged rushed out and kindly shared their accumulated treasures with their less fortunate brother philatelists in the gullible world outside, always stipulating, of course, for a valuable—generally a very valuable—consideration.

In the open market, "Mafekings" have fluctuated very much in price, but the general opinion is that they may eventually settle down to a fairly good price.

The Transvaal.

On the 5th June, 1900, Lord Roberts entered Pretoria, and a week later the stock of current stamps of the South African Republic were overprinted with the initials "V.R.I." The ½d., 1d., 2d., 2½d., 3d., 4d., 6d., and 1s. values were issued on the 12th June, 1900, and the 2s. 6d., 5s., and 10s. on the following day. The £5 was presumably issued with the other high values or very shortly after, as it reached this country with the rest.

Lord Roberts announced on September 1st, 1900, that he had annexed the country, and on the 25th October, 1900, he issued his Proclamation of the annexation of the Transvaal under the name of the Transvaal Colony.

A close watch was kept on the overprinting of the stamps with the view of preventing such an outcrop of errors as had characterised the overprinting of the Orange Free State stamps. As a consequence remarkably few errors have escaped detection and destruction.

So far as is known the following list is complete:—

1. Normal overprint "V.R.I." ½d., 1d., 2d., 2½d., 3d., 4d., 6d., 1s., 2s. 6d., 5s., 10s., £5.

2. Surcharge inverted. ½d., 1d., 2d., 2½d., 6d., 1s.

3. Error: "V.I.R." instead of "V.R.I." 2d.

4. Dropped "I" in "V.R.I.," thus: "V.R.I."—This variety is the fourth stamp in the fourth horizontal row. It probably exists in all the values, but I have only seen it in four. ½d., 1d., 2d., 3d.

5. March, 1901. In March, 1901, the postal authorities of the new Transvaal Colony, by overprinting a supply of the 1d. value of the South African Republic with the initials "E.R.I.," acquired the honour of having issued the first postage stamp acknowledgment of the reign of King Edward VII. No varieties have yet been chronicled, and the 1d. value remains the only issue up to date.

1. Normal overprint "E.R.I." ½d., 1d.

It is a curious fact that the Boer Government issued but one set of stamps during the whole of the war. When the war broke out the Volksraad had decided to print its own stamps instead of having them done in Holland, and a local firm of engravers was instructed to engrave two designs, one of the arms of the Republic and the other with a portrait of President Kruger. The stock of current stamps was understood to be running short in several of the values and stamp collectors were expecting that the first philatelic news from Pretoria would announce Boer War Provisionals galore. But not one was issued. A fresh stock of stamps must have been received from Holland. When, however, the British troops captured Pietersburg, the last acknowledged seat of the Boer Government, they seized the State Printing Office, and found therein a stock of a local issue made to take the place of the exhausted stock of the last regular issue. The stamps were printed in four rows of six stamps each, then cut in half and issued in sheets of twelve. The first two rows (twelve stamps) have "POSTZEGEL" and "1901," both in large type; the third row has "POSTZEGEL" large and "1901" small, and the fourth and last row has "POSTZEGEL" and "1901" both in small type.

The issue consists approximately of the following quantities:—

½p.	4,000
1p.	15,000
2p.	4,000
4p.	1,000
6p.	1,000
1sh.	1,000

but not all were issued, a part having been burnt.

The issue comprised six values as follows:—

½d., black on green paper.
1d., ,, rose paper.
2d., ,, orange paper.
4d., ,, blue paper.
6d., ,, green paper.
1s., ,, yellow paper.

TYPE I.

TYPE II.

TYPE III.

The full list of varieties is as follows:—

1. Large "P" in "Postzegel" and large date.—Type I.
   Imperf. all six values.
   Perf. 11½. do.
2. Large "P" in "Postzegel" and small date.—Type II.
   Imperf. all six values.
   Perf. 11½. do.
3. Small "P" in "Postzegel" and small date.—Type III.
   Imperf. all six values.
   Perf. 11½. do.

ERROR: Comptroller's initials omitted. These sheets were issued in error, three sheets having stuck together.

1. Large "P" in "Postzegel" and large date.
   Perf. 11½.
   ½d., 1d., 2d.
2. Large "P" in "Postzegel" and small date.
   Perf. 11½.
   ½d., 1d., 2d.
3. Small "P" in "Postzegel" and small date.
   Perf. 11½.
   ½d., 1d., 2d.

There is so much to be said about the Orange River Colony stamps, that it is impossible to treat of them within the limits of the space assigned to me. I will, therefore, defer them until next month.

[*For the loan of the originals of the Baden-Powell and the Boer Government stamps we are indebted to Messrs. Stanley Gibbins, Ltd., who kindly placed their fine stock at our service for a pick of specimens.*]

So far as is known the following are the varieties:—

1. Normal, overprint "V.R.I." 1d., 2½d., 6d., 1s., 2s. 6d., 5s., 10s., £1.
2. Surcharge inverted. 2½d., 6d., 1s.
3. Error, "V.I.R." instead of "V.R.I." 2½d.
4. Overprint "V.R.I." double. 2½d.

The variety in the second setting in the fourth horizontal row, 2½d. value, is also found on the 1d., 6d., 1s., 2s. 6d., 5s., 10s. and £1 values.

On March 19th, 1902, the postal authorities of the new Transvaal Colony, by overprinting a supply of the 2½d. value of the South African Republic with the initials "E.R.I." acquired the honour of having issued the first postage stamps in acknowledgment of the reign of King Edward VII. No varieties have yet been chronicled, and the 1d. value remains the only one up to date.

1. Normal overprint "E.R.I." 1d., 2½d.

It is a curious fact that the Boer Government issued but one set of stamps during the whole of the war. When the war broke out the Volksraad had decided to print its own stamps instead of having them done in England, and a local firm of engravers was instructed to engrave two designs, one of the arms of the Republic and the other with a portrait of President Kruger. The stock of current stamps was understood to be running short in several of the values and stamp collectors were expecting that the new authority now in Pretoria would introduce their War Provisionals galore. But not one was issued. A fresh stock of stamps must have been received from Holland. When, however, the British troops captured Pietersburg, the last acknowledged seat of the Boer Government, they seized the State Printing Office, and found therein a stock of a local issue ready to take the place of the exhausted stock of the last popular issue. The stamps were printed in two rows of six stamps each, there are in hand and issued in sheets of twelve. The new set now consists of twelve values, viz., "penny" and "cent," both in large type; the third one has "sentimes," large and "cent" small, and the fourth and last one has "centimes" and "cent" both in small type.

The issue consists approximately of the following quantities:—

1c.	4,000
2c.	12,000
3c.	4,000
5c.	4,000
6c.	4,000
10c.	4,000

but not all were issued, a part having been burnt.

The issue comprised six values as follows:—

½	d.	black on green paper
1	d.	red on pink
2½	d.	violet on blue
6	d.	blue on pink
9	d.	green on blue
1	s.	yellow on green

Type I.

Type II.

Type III.

The following varieties are known:—

1. Large "P" in "Pennies" and large date.—Type I.
2. Large "P" in "Pennies" and small date.—Type II.
3. Small "P" in "Pennies" and small date.—Type III.

Errata.—Considerable quantities of these stamps were found in stock, some of them unperforated.

4. Large "P" in "Pennies" and large date.
5. Large "P" in "Pennies" and small date.
6. Small "P" in "Pennies" and small date.

There is no doubt in the mind about the Orange River Colony stamps, that it is impossible to say of them whether the issue of the square compared to the oblong is the rarer. I will therefore refer them until next month.

[For the loan of the originals of the Boer stamps and the Boer Government stamps we are enabled to thank Stanley Gibbons, Ltd., who kindly placed their stock of the stamps for a part of one month.]

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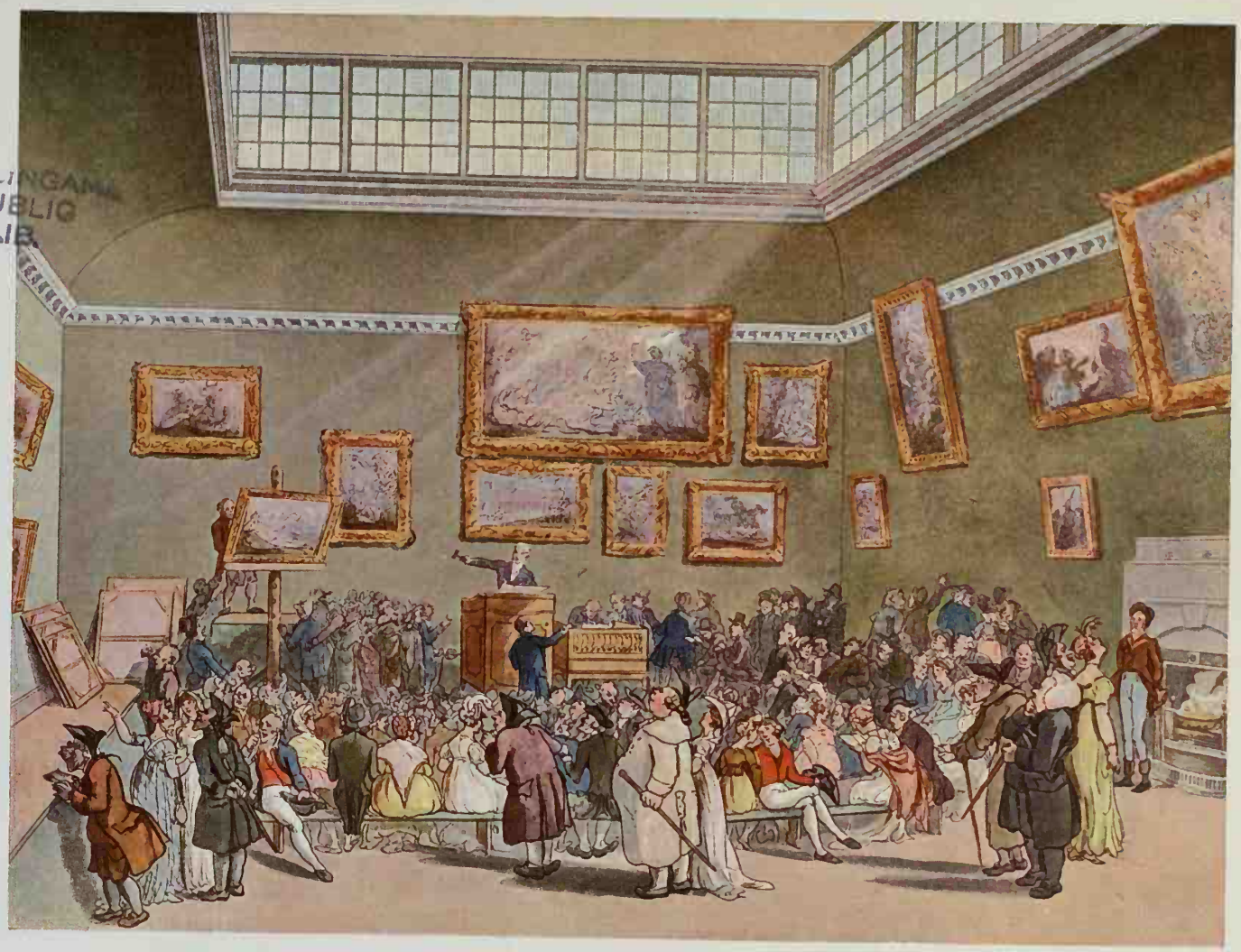

CHRISTIE'S AUCTION ROOMS. 1790.

AFTER ROWLANDSON.

From a print in the possession of Mr. F. Litchfield.

PICTURES.

THE most remarkable fact in connection with the picture sales of last season is the total absence from the list of any great collection such as used to come up occasionally in years gone by. This year there has been no Ruston sale, no Price, Pender, or Goldsmidt collection, over the fragments of which dealers and collectors of the whole world might wage a war of guineas. Even small groups of good works were extremely rare in the auction room, and on the few occasions when one or two really good canvases were offered, they were almost invariably surrounded by a crowd of very indifferent ones indeed.

So far as price is concerned, the picture of the season was a portrait of *Louisa, Lady Manners*, afterwards Countess of Dysart, by J. Hoppner. This is the presentment of Lady Manners as a peasant rendered familiar by numerous engravings; it was formerly the property of Lady Laura Tollemache, then of Maria, Marchioness of Ailesbury, and finally of the late Lady Charles Bruce, by whose executor it was offered for sale at Messrs. Robinson and Fisher's on the 27th of June last. After a very severe and exciting struggle between Mr. Charles Wertheimer and Messrs. Duveen, it was knocked down to the latter for 14,050 guineas—a price quite unprecedented in any sale room for a picture of the English school. That this is a very fine work no one would dream of denying, but whether it is really worth this phenomenal price is a vastly different question; and one cannot help wondering where bids would stop supposing some such masterpiece as Gainsborough's *Mrs. Robinson* in the Wallace collection were offered under the hammer. At the same sale another portrait by Hoppner, a full-length of *Mrs. Farthing*, failed to change hands at 8,000 guineas.

THE most important sale of the season was that of Saturday, April 27th, at Christie's. The order of the day was the dispersal of pictures from the collection of the late Sir Henry Hope Edwardes, Bart., and from those of several other gentlemen, some of whom elected to remain anonymous. It contained at least one work of the very first order, and several more of truly excellent quality. This is a rare occurrence nowadays, and therefore was the sale interesting. A fair number of the pictures had changed hands by auction in former years, and a comparison of the prices they fetched then with their present market value cannot but be instructive. Another instructive comparison was possible at this sale between works of one and the same artist at various periods of his career; and yet another between male and female portraits of equal quality by the same artist.

One picture alone, the admirable portrait of *Mrs. Dorothy Champion Crespigny*, by G. Romney, would have sufficed to make the sale notable. This is as fine and beautiful an example of the master's work as any that has passed under the hammer this many a year, and can, in fact, be ranked with the very best productions of his graceful brush.

The works of Romney are always somewhat superficial, and this one is no exception to the rule; his

portraits lack that depth of character, that profound psychology by which the great portrait-painters of the Dutch and Spanish schools soar high above all

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their rivals, reproducing, as it were, the very soul and intellect of their models, as well as their mere outer shell; in this respect Reynolds, and especially Gainsborough, were distinctly Romney's superiors, but neither of them ever attained the graceful and poetic charm of the immortaliser of Lady Hamilton. The portrait of Mrs. Crespigny was described in the catalogue as the property of a gentleman, and after spirited bidding was knocked down to Messrs. Agnew for 5,600 guineas—a by no means exaggerated price, as things go. (See illustration.)

Sir Joshua's full-length portrait of *Squire Musters* (see illustration) was bought by Agnew for 1,600 guineas. It is a fine example of the artist's best period, and was probably painted entirely by the master's own hand, even the sky and background not being left to assistants, as was so often the case with the busy and fashionable President.

In the excellent pair of portrait-heads of *Captain and Mrs. Willett*, by the same master, is found an example of the wide discrepancy in value which exists between the sexes in the auction room. Mr. A. Wertheimer cheerfully paid 1,620 guineas for the lady, whilst the Captain was separated from his consort, though in every way her equal as a work of art, by a bid of 150 guineas. It is interesting to note that, for this portrait of Mrs. Willett, Reynolds received £36 15s., as testified by his autograph invoice, which I have been privileged to see.

Of the works of Thomas Gainsborough included in this sale, the best was a portrait of a man, *Dr. Isaac Sequeira*, in blue dress, with lace stock and frills, seated in an armchair holding a book; it fetched 2,150 guineas. Also of good quality, but not in the best condition, was the same artist's smaller oval portrait of *Mrs. Hallam*, in blue dress, which was knocked down at 1,780 guineas (A. Wertheimer). The large landscape, *The Market Cart*, attributed to this master, sold for 70 guineas at the Northwick sale in 1859, and for 380 guineas in this sale, is a replica of the picture in the National Gallery, and is in all probability not the work of Gainsborough. Neither can he be the author of the pastel portrait of *Miss Haverfield*, of which the original, in oils, is in the Wallace collection, and for which 430 guineas was paid.

How different from this inferior work were the two exquisite pastels of John Russell, portraits of *Mark Currie, Esq.*, and *Mrs. Elizabeth Currie*. The latter in particular was a delightful example, soft and delicate in texture, graceful in pose, and sweet in expression. It was bought for a Parisian collector for 1,550 guineas, a price again in curious contrast to the 200 guineas brought by the man's portrait.

The Spanish school was represented by only one picture, an admirable *Portrait of himself*, in black dress, with slashed sleeves, by Murillo. This picture was sold in 1853, with the Standish collection, for 400 guineas. At this, its second appearance in the sale-room, the hammer did not fall on it until it had reached 2,600 guineas (Mr. Loeffler).

Nearly as much money was paid for a charmingly naïve portrait of a young girl, *Jacqueline de Bourgogne*, said the catalogue, painted in his best manner by Jean Gossaert, better known as Jean de Mabuse, who flourished in Flanders about the year 1500. This small picture (15 ins. by 11 ins.) was bought for 2,400 guineas, and has now gone to Paris.

Of the Italian pictures, four had been sold by auction in previous years, and in three cases the prices exhibit a serious drop; the most sensational being the case of the pair of panels by Bassano, sold for 85 guineas, which in 1882, at the Hamilton Palace sale, fetched 580 guineas; *War Galleys*, by Tintoretto, sold for 250 guineas in 1891, only brought 100 guineas; and a view of *Venice*, by Marieschi, 90 guineas, against 105 guineas in 1880. On the other hand, a Canaletto, *View of Covent*

Garden Market was bought by Messrs. Colnaghi and Co. for 215 guineas, against 190 guineas in 1888.

The most remarkable increase in price was, however, in the case of a small *View in a Dutch Town*, by J. van der Heyden, with figures added by Adr. van der Velde. This picture, which measures 8¼ ins. by 10½ ins., is of the finest quality, and of exquisite finish. This was its fifth appearance under the hammer during the last hundred years. The following figures show the variations of its market value:—In 1802 it fetched 60 guineas; in 1807, 63 guineas; in 1827, 60 guineas; in 1836, 210 guineas; and finally, in 1901, 920 guineas.

Bartholomew van der Helst, a painter of whose history little is known, but who is supposed to have worked with Rembrandt in the studio of Jacques Pinas, was represented by two fine male portraits. The one, that of *Admiral de Hoche-Pied*, was of superior quality, and especially remarkable for the perfect modelling of the face and of the figure in a tight-fitting doublet. It was bought by Mr. Morgan for 1,900 guineas. Messrs. Wallis paid 260 guineas for the portrait of a *Gentleman in Armour*, which in the collection of Sir James East, in 1872, fetched only 60 guineas. Van Dyck's small sketch in grisaille for his large picture of *Rinaldo and Armida* went for exactly the same price as it did at the Eastlake sale in 1894, namely, 400 guineas.

But the record price of the sale was brought by a *Landscape*, by Meyndert Hobbema, measuring 30 ins. by 42½ ins., signed and dated 1665. The picture is described as follows in Smith's Catalogue Raisonné (No. 86):—"A view of a woody country, interspersed with houses, forming apparently a straggling village. A large clump of trees is on the right, and beyond it is a cottage, in front of which are a man and a boy; and still more remote are other cottages, some of which are partly concealed by trees. On the foreground of a road, which intersects the whole scene, are two men and a woman; one of the former, wearing a red jacket, is seated, and the other carries a piece of timber; besides these, and near the centre, is a man on foot. The right of the picture is thickly wooded, and the sun sparkles among the trees." This picture, although no doubt a very excellent example of the master, has not quite the luminosity and transparency of Hobbema's best work, and, for instance, compares unfavourably with several in the Wallace collection, not to mention the world-famous "Avenue" in the National Gallery. It was till lately the property of the Rev. W. T. Blathwayt, of Dyrham Park, Gloucestershire, and was knocked down amid some excitement to Messrs. Lawrie for the enormous price of 9,400 guineas.

Not nearly so large or so fashionable a crowd assembled in the same rooms on the following Saturday, May 4th, when about seventy-five pictures belonging to the late Mr. Alfred Buckley came up for sale, together with some half-dozen from the collection of Dr. Mandell Creighton, the late Bishop of London, and various other properties. The sale was decidedly a dull one compared with that of the previous week, the only excitement of the whole function being provided by the bidding for a triptych sketch of the *Raising of the Cross*, by P. P. Rubens. Two very high commissions had come from beyond the Channel for this work, and it was almost entirely between the two agents who had received them that the bidding lay; the opponents fought lustily until a bid of 3,200 guineas put an end to the struggle, leaving victory and the triptych in the hands of Mr. Pottier. This work, which may well have excited the desires of collectors, is one of several known studies executed by the great Flemish master for his famous altar-piece in Antwerp Cathedral. It is of small size, the centre panel measuring 26 ins. by 20 ins., and each of the wings 26 ins. by 10½ ins.; but the science of the composition and the magnificent breadth and power of the handling render it far superior to many of the artist's large and finished works. Masterly is the drawing, in the centre panel, of the foreshortened body of Christ nailed to the Cross, which seven men are raising with a mighty effort, visibly straining their every muscle. This is the spontaneous and effortless creation of genius, and should one day find a resting-place in some national museum for the instruction and emulation of students of future ages.

PRINTS.

The demand for engravings, both in colour and in mezzotint, was on the increase throughout last season. Examples for which £15 to £40 would have been considered good value not very many years ago have now come to be worth many hundreds, and have even in several cases passed the four figure limit. To those who had not realised the tremendous advance in the value of engravings during the last few years, the three days' sale of

the collection of Mr. Henry Arthur Blyth, commenced on March 11th, was a revelation. For some reason or other the portraits after Sir Joshua Reynolds seem to be in special demand, as a few instances of the prices fetched at this sale will show. *The Duchess of Rutland*, by Val. Green, first state, was knocked down at 1,000 guineas; this is a very rare plate, and was wanted by several big collectors to complete their series of the works of Reynolds. *Lady Catherine Pelham Clinton*, by J. R. Smith, first state, fetched 940 guineas; *Lady Betty Delmé and Children*, by Val. Green, first state, 920 guineas; *Lady Bampfylde*, by T. Watson, first published state, 880 guineas; *The Ladies Waldegrave*, by Val. Green, first state, 500 guineas.

The record, however, was established on April 30th, when a first published state of *Mrs. Carnac*, whole length, by J. R. Smith, after Sir J. Reynolds, fetched 1,160 guineas (Agnew). The original picture is now in the Wallace collection; it was bought at Christie's, in 1861, by Lord Hertford for 1,710 guineas.

Other prices ruled high at this sale, *Lady Bampfylde*, first published state, by T. Watson, going for 480 guineas to Messrs. Colnaghi and Co., who also bought *The Ladies Waldegrave*, first state, by Val. Green, for 400 guineas; and *Lady Taylor*, fine impression with full margin, by W. Dickinson, for 145 guineas; *Lady Henrietta Herbert*, first published state, by Val. Green, fetched 215 guineas (Agnew). All the above were after Sir J. Reynolds. *The Clavering Children*, after G. Romney, first state, before the publication line, by J. R. Smith, went for 160 guineas (Green); *Lady Anne Lambton and her Children*, after J. Hoppner, first state, by J. Young, 145 guineas (Colnaghi and Co.); *Mrs. Mills*, after Engleheart, open letter, proof by J. R. Smith, 120 guineas (Harvey). A complete set of the thirteen *Cries of London*, after F. Wheatley, printed in colours, with good margins, brought only 510 guineas. Later in the season a much finer set of the same prints were offered, and reached 1,000 guineas, at which price, however, the owner did not consent to part with them. Two similar sets sold last season for 810 guineas and 600 guineas respectively.

Among the engravings from the collection of the late Earl of Normanton, sold on May 14th, the following fetched high prices:—After Sir Joshua Reynolds: *Viscountess Crosbie*, whole length, first state, by W. Dickinson, 580 guineas; *Lady Bampfylde*, whole length, first published state, by T. Watson, 460 guineas; *Lady Jane Halliday*, whole length, first state, with inscription by Sir Joshua, by Val. Green, 450 guineas; *Anne, Viscountess Townshend*, whole length, first state, by Val. Green, 450 guineas; *Mrs. Siddons as the Tragic Muse*, whole length in stipple, first state, by F. Haward, 440 guineas; *Lady Caroline Howard*, whole length, first state, by Val. Green, 440 guineas; *Lady Harriet Herbert*, first state, by Val. Green, 430 guineas; *Miss Meyer*, as "Hebe," whole length, first state, by J. Jacobé, 380 guineas; *Hon. Mrs. Stanhope*, first state, by J. R. Smith, 175 guineas; *Lady Elizabeth Herbert and her son*, whole length, by J. Dean, 155 guineas; *Lady Caroline Montagu as "Winter,"* by J. R. Smith, 125 guineas; *Mrs. Robinson as "Perdita,"* by W. Dickinson, 125 guineas.

Some interesting prices were also realized by etchings and engravings by and after old masters from the collection of the late Mr. James Reiss, sold early in May. Original etchings by Rembrandt were knocked down as follows:—*The Burgomaster Six*, third state, on India paper, 515 guineas; *The Three Trees*, 225 guineas; *Rembrandt leaning on a stone sill*, second state, 128 guineas; *The Goldweigher's Field*, 65 guineas; *John Cornelius Sylvius*, 64 guineas; *An Arched Landscape*, with a flock of sheep, £58; *The Coach Landscape*, 50 guineas; *A Man carrying Milk-pails*, 49 guineas.

The Flagellation, by Andrea Mantegna, fetched £225; *The Last Judgment*, probably by a Florentine master of the fifteenth century, after Fra Angelico, £205; *Adam and Eve*, by Albert Dürer, £160; *A Landscape*, by Dom. Campagnola, £145; *The Resurrection*, by Baccio Baldini, £135; *Judith*, by Girolamo Mocetto, £120; *Allegory of Navigation*, by Nielli, £110.

On looking over the record of the year's sales of prints, in which term may be included mezzotints, etchings, wood-cuts, and so on, one is struck with the pre-eminence of pretty ladies and the nearly universal contempt for the male person, who, judging from results, should die and not live; that is to say, provided he has money. Enough has been said of the charming productions of Sir Joshua's fairy fancy, which somehow or other cannot be imitated now; ethereal beings, light as a gossamer thread, sacrificing to Apollo or decorating the rose-tinted brow of Eros. There is Mrs. Musters, with that aching at the heart that never left her, yet nevertheless smiling, as "Hebe," with the eagle and

chalice. This lady was the mother of John Musters, who married Mary Chaworth, Byron's first love.

But the male persons, what of them? What of the mezzotint portrait of the portly Mr. Pott, of London, which sells for a matter of fifteen shillings, not without difficulty at times? Mr. Pott is rotund, like a barrel; he is dressed in his best; he, too, had his hopes and aspirations, and he is dead. Mrs. Pott as "Venus," playing with a Cupid, is good for £500. Mr. Pott is not wanted. The truth is that the painter has idealised the woman and hit off the man to the life. We worship ideals in this world, something we dream of and imagine, but never see as it really is. So an anathema on Mr. Pott, who looks like a coal-heaver, and all other male persons who are not in the first flush of youthful beauty.

For if they are the case is altered. There is the portrait of Master Lambton that Lawrence painted and Cousins engraved in mezzotint. The gods loved this little boy, and he died. He makes a pretty picture; £150 and more is the price of him when in the "first state." We see now why the grown-up male person is at a discount. His sins have scarified his face, and not all the art of the painter can blot the record out. During this season hundreds of engraved portraits of men have been sold by auction, and the prices realised have invariably been small. Those of celebrities like Garrick, Dr. Johnson, Goldsmith, and Colonel Tarleton naturally enough command the most money, but not one of them can compare with "Master Lambton" in the matter of pounds, shillings, and pence.

Next to mezzotint portraits of ladies after such masters as Reynolds, the coloured prints of the "Early English" school have been most in request. For coloured prints after Morland to sell for £40 or £50 apiece is nothing unusual. But these prints have been forged wholesale, and some of the counterfeits look well when framed so as to hide the margins. A few of them when so manipulated would almost deceive the very elect. Needless to say, the high-class firms of auctioneers will not have them in their show-rooms at all, but they change hands privately for substantial sums on occasions, and too great care cannot be exercised with regard to all prints of this class.

On the 16th and following days of April, Messrs. Sotheby sold a collection of engraved portraits formed for the purpose of illustrating "Granger's Biographical History of England." Collections of this kind are rarely seen now, for the practice of extra illustrating books, or "Grangerizing," as it was called, has fallen into comparative disrepute. The 433 entries in the catalogue realised £1,534 odd—not much, certainly, though some of the portraits realised sums of £50 and £60 each. Those who wish to know more of the baneful practice of "Grangerizing" should read what is said of it in Wordsworth's "Ecclesiastical Biography," ed. 1839, vol. iv., p. 189, and remember that the Illustrated Clarendon and Burnet which Mr. Sutherland, of Gower Street, presented to the Bodleian Library, cost that gentleman upwards of £12,000, and is not nearly perfect.

What cannot fail to strike the frequenter of Art Sales is the number of times that similar prints will make their appearance during the course of the season. Scarcity does not seem to affect the matter very much. Prints that one never sees except in the auction rooms appear there quite as a matter of course, not once, but perhaps half-a-dozen times in the course of the year—every month or two, in fact. So it would seem; but let some particular print be wanted for a special purpose, and we find, as in the case of books, that it is probably not to be had. Then comes the excitement of "print hunting," which adds a charm to a pursuit that would be none at all could the rich man command by a nod. Sometimes he can, but not always, and thereby hangs a tale.

THE BARROIS COLLECTION OF MANUSCRIPTS.

The sale of the Earl of Ashburnham's Barrois collection of manuscripts by Messrs. Sotheby and Co., in June, was the most notable manuscript sale that has taken place for many years, and it is not surprising that it attracted the leading European dealers as well as representatives of several great continental libraries, who competed with English collectors for all the most desirable items. We are able to show our readers a page each of what were perhaps the two most interesting books sold.

Among the 628 lots which were disposed of, there were naturally many that were of comparatively small importance, but there were also many books of great literary and artistic value, no less than fifty-four of which fetched prices ranging from £100 to £1,800. The latter sum was paid for No. 537,

a folio manuscript in three volumes of the "Romance of the San Graal and of Lancelot du Lac" (see Plate I.), of which the first two volumes are of the end of the thirteenth century, with the text in three columns, the third volume being of the fifteenth century and in double columns. Volumes 1 and 2 are enriched with thirty-nine miniatures of singular beauty ($8\frac{3}{4}$ ins. long by 3 ins. high) stretching right across the page, besides 129 historiated initials of the same character. The British Museum contains three volumes of Arthurian Romances (MS. add. 10292-4), which may be compared with this copy, though the style of them is not nearly so accomplished. The purchaser announced by the auctioneer was "Mr. Archer," but this name is believed to stand for that of a well-known English collector, who bought largely at this sale.

Another French manuscript of somewhat later date, but of great literary as well as artistic importance, was No. 179, a metrical life of Bertrand du Guesclin, the greatest French military leader of the fourteenth century, who died in 1380, after so strenuous and adventurous a life that he was reckoned as one of the Nine Worthies of the world, by the side of Judas Maccabeus, Joshua, Hector, Charlemagne, and the rest. This manuscript (see Plate II.) is scarcely later than the end of the fourteenth century, and was therefore written within thirty years of the hero's death. It contains fourteen fine miniatures, mostly of battle scenes, painted with great refinement and set in ivy-leaf borders. It was knocked down to Mr. Cockerell after keen competition, for £1,500.

Mr. Quaritch bought, on the first day, for £655 a small folio MS. of a life of St. Augustine, dating from the fifteenth century, consisting of 136 incidents, each illustrated by a tinted drawing; this book is written and illustrated in the manner in which the Netherlands block-books were afterwards produced. Another fifteenth century MS. (folio), formerly in the Bibliotheca Tristaniana, went to Mr. Belin for £540; this was a French translation of the "De Consolatione" of Boethius, with a commentary by Robert Grosseteste, Bishop of Lincoln. For a small folio of Dante's "Divine Comedy" (Italian, fourteenth century) Mr. Ellis gave £630, and £700 was the price paid by Mr. Money for a Gospel Book (of course in Latin) attributed to the eighth or ninth century, and supposed to be of Celtic origin. An MS. of the Poetical Works of Gilles le Muisis, Abbot of Tournay (French, fourteenth century), was bought by Mr. Murray for £660; this MS. was originally in the library of Tournay Abbey. A fourteenth century octavo MS., "Gouvernement des Rois," went to Mr. Quaritch for £685.

Mr. Quaritch also gave £910 for a "Histoire Universelle" of the fifteenth century (large folio); and Mr. Harding gave £1,160 for a French MS. of the "Little Office" or Hours of the Blessed Virgin (in Latin) dating from the middle of the fifteenth century. A "Chronique Generale," from the Ark to the Siege of Jerusalem, in French, by Jehan de Courcy (two volumes, fifteenth century) fetched £1,420, and was bought by Mr. Quaritch, who also gave £410 for "Le Miroir Historial de France," interesting from the fact that it was written for a member of the House of Burgundy. Among Mr. Quaritch's other purchases were a fifteenth century French MS., in two large folio volumes, of the "Romance of the Holy Graal and Merlin" (£560), and a French translation of the "Golden Legend" from the Latin of Jacobus de Voragine; this was a fifteenth century MS. in two large folio volumes, and cost £1,500. The birth register of the family of the Seigneur de Chabannes and his wife, Catherine de la Rochefoucault, was written at the end of the first volume in the sixteenth century. Perhaps the most interesting of the MS. books sold, next to the two of which we give pages, was a small quarto Latin Psalter of the fourteenth century, which Mr. Delaine bought for £1,530. This had paintings in the style of the great Italian artist, Giotto di Bondone, which may actually have been his work. The total amount realised by the sale was £33,217 6s. 6d. The late Lord Ashburnham bought the collection *en bloc* in 1849 for a trifle less than £8,000.

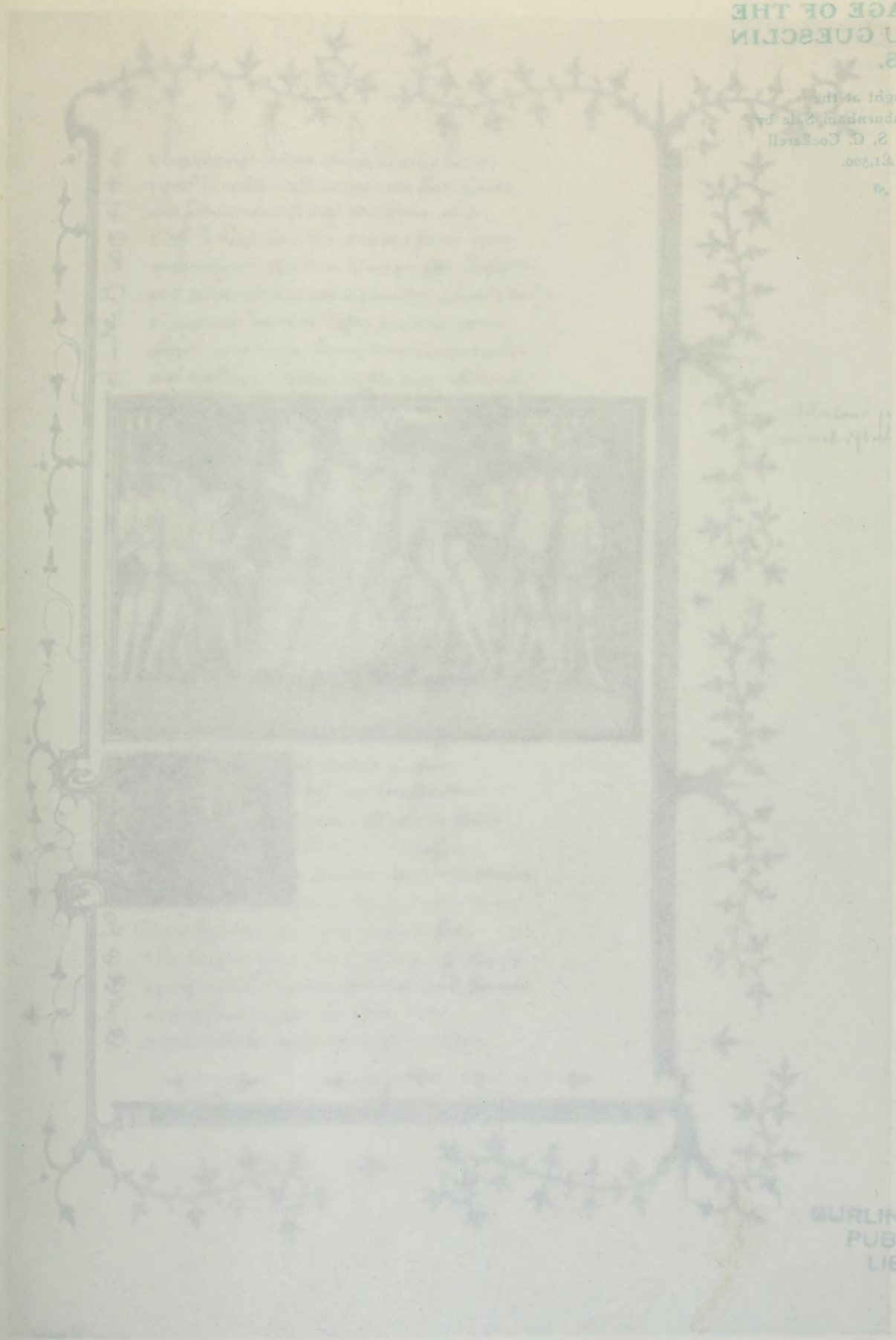
Messrs. Sotheby also disposed of some beautiful manuscripts earlier in the season at what may fairly be described as beautiful prices, though they did not approach those at the Ashburnham sale. A book of Hours of the fourteenth century, richly illuminated, sold for £300, and another of the century following for no less than £730. The latter was on vellum and exquisitely painted by a French artist, whose name no longer lives. It must have taken him twelve months at the least, and probably longer, to produce the miniatures that embellish this beautiful book, so after all the price, though high, is no greater than might have been expected. No artist of the present day capable of performing the same work would accept £730 for his labour and skill in designing and painting the series of seventy miniatures, which in all probability were produced by some trained monk, not for money, but for the love of art and the good of his soul.

PAGE OF THE MS. OF "SAN GRAAL ET LANCELOT DU LAC."

Bought at the Ashburnham Sale by "Mr. Archer" for £1,800.

PLATE I.

BURLINGAME PUBLIC LIB.



BURLINGAME
PUBLIC
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PLATE II.

PAGE OF THE DU GUESCLIN MS.

Bought at the Ashburnham Sale by Mr. S. C. Cockerell for £1,500.

Et lui requist la tour con lui vueille livrer
Et quil la rende au duc qui tant fait a loues
Tout sauvement se dist ie te larray aler
Si dist le chastelain foy que doy saint omer
Ainçois quen ceste tour vous puissiez hoster lez
Vous couvendra ie croy a prandre a hault voler
Et Bertran lui mira la foy qui doit porter
Jamais ne le verra loing deux lieux reculer
Tant quil aura la tour ne sen peut eschaper

Bertran de guesclin
fist la tour assaillir
Mais assault ny valut
la monte dun espy
Car bien furent prouveu
pour longuement tenir
Adont fist la mine a ses ameurs fouir
Et les faisoit garder con ne les peust hourir
Si pensent les mineurs de leurs mine fourmir
La terre font porter et la mine tenir
Sy que ceulz de la tour ne les porent veir

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PLATE II.

OLD BOOKS.

THE season just closed has not, as a whole, been more noticeable for high prices than the many that have preceded it, except in the case of the Ashburnham-Barrois MSS. already dealt with. It falls into line with the rest, shewing a record here, a loss there, the same old books over and over again, a rarity peeping out from among them as a matter of course. It is when we take isolated instances that high prices have run riot. It is not possible, nor would it be advisable, to give a long list of prices realised. Figures are not interesting to many people; besides, a full report of all the sales, properly indexed, will be ready in a month from now. What can be done is to glance at the book-market as a whole; to point out what classes of books are rising in value and what are falling. This can be accomplished in a very few words. In the first place it may be observed that the tendency is to over-value extremely rare and important volumes, and that the value of these aristocrats is on the increase. *Ex contrario*, the value of common books seems to be falling rapidly. They can be bought at any time; nobody wants them particularly. Books of a medium class are stationary.

AMONG the aristocracy of the bookshelf are very early printed works, *Americana* dated prior to about 1700, old books that treat specifically, and not merely generally or in a casual way, of science, sport in all its branches, naval and military operations, experiments, agriculture, armour, hairdressing even, music, dancing, and so forth. Books of this kind, if they be old, are certain to cost more eventually than they do now. It is the books that treat of nothing in particular, and do it badly for the most part, that are neglected. This distinction appears to be novel. It is curious, but nevertheless true, that the vast majority of books casually met with are of a very general character indeed.

THEN, naturally enough, there is an increasing demand for original editions of the works of authors judged by the world to be famous. If books of this kind contain autograph inscriptions or the marks of Charles Lamb's dirty fingers or buttered toast, so much the better, for an author is identified with his book more intimately than was once the case. You can form an estimate of the genius of an author by noting the prices realised at auction for original copies of his works. Pit Shakespeare against the world, and we shall see. In July last a copy of the first folio brought £1,720 at Christie's. Some books sell for more than this, but when they do it is not because their authors are thought superior to Shakespeare, but for some other reason.

JOHN BUNYAN'S "price in the market," as Mr. Ruskin might have said, has been settled at £1,475, or about a hundred times as much as the author was worth when in the flesh in Bedford gaol. Someone paid that sum for an imperfect copy of "The Pilgrim's Progress," which Nathaniel Ponder published at the "Sign of the Peacock" in the Poultry in 1678. This extraordinary price for a book originally published at eighteen-pence is accounted for by the fact that the first edition of "The Pilgrim's Progress" is extremely scarce—indeed only five copies are known—and that this particular specimen had a portrait of Bunyan dreaming which is not to be found in any of the remaining four. Some people think that it has been extracted from a copy of the third edition and inserted, as though one should gild refined gold. This point can never be certainly determined unless the book be taken to pieces and put under the microscope. But no one but a Bibliographical Paul Pry would think of so treating a book which has changed hands at £250 per ounce.

The portrait in this costly volume is split across and backed, and six pages are defective. Furthermore, if a sixth example of "The Pilgrim's Progress," original edition, should be discovered, as will very likely be the case owing to the publicity given to the sale of this unique copy, it may, and probably will, contain the portrait. Extremely scarce books have a most surprising way of making themselves perfect when least expected. They frequently progress from one virtue to another, not grudgingly and of necessity, but quite cheerfully as though to the manner born. When first seen they are already glorified. This is the great danger that menaces buyers of rare books at immense prices. The world is not yet swept bare. Fresh discoveries are possible at any moment, and no price is stable.

TALKING about records reminds us that the imperfect copy of Shakespeare's third folio which Messrs. Puttick and Simpson sold for £385 probably brought no more than it was worth. Everything and anything relating to Shakespeare is now most eagerly competed for, provided only that it be old and undoubtedly genuine. The connoisseurs have not yet forgotten the Ireland forgeries, and look askance at signatures, but books are always welcome,

especially the first four folios and all the early quartos of Shakespeare's plays. Several large commissions are in the market, one side bidding against the other till record prices are established. This accounts for the great activity there has recently been observable in the auction rooms.

THE library of the late Sir William Fraser realized prices almost unheard of in bookish circles. The first edition of Gray's "Odes," with numerous MS. notes by the author, sold for £370, the first edition of his "Elegy" for £195, and the poet's own copy of "designs by Mr. R. Bentley for six poems by Mr. T. Gray," containing on the fly-leaf the "Ode to Poesy," and an extra stanza to the Elegy, for £400. Very nearly £1,000 for three small books! What would the late Mr. Joseph Crossley, most elephantine of book-hunters, have said to this? In the golden days he gave 1s. for a good, sound copy of the second folio of Shakespeare's works, now worth perhaps £150, or anything else. *Eheu fugaces, labuntur anni!* The times for bargains such as this have indeed vanished. Sir William Fraser's books realized a total sum of £20,334.

A FEW words and then comes the end of these remarks about books. The *Badminton Library* has gone to—well, let us say to the dogs. The Kelmscott Press books are stationary, except the Chaucer, which is "up"; admirers of Dickens, Thackeray, Lever, and the rest have ceased from troubling much about ordinary copies this long time; the "limited editions" of inferior poets and worse essayists are at rest. It was ingenious to print a few copies only of these books and to sell them at a high price to collectors, who thought that scarcity was everything; the only defect was in the very indifferent quality of the text, and that proved fatal at last. It is ever so. In this curious world things meant to be of value must not be manufactured on purpose. They should be "discovered" in the most casual manner, as was that inscription and signature of Shelley which graces the fly-leaf of the very latest edition of the "Faerie Queene."

FURNITURE AND CHINA.

THE high price of £15,000 paid by Mr. Charles Wertheimer at Christie's on the 28th June for a pair of Louis XV. commodes has caused a flutter in the press, and people ask who is it that can give such absurd prices for pieces of furniture? To those whose business it is to deal in such things there is really nothing very extraordinary in the price. The average person has no idea of the great cost of the finely finished and beautifully mounted French furniture. From some of the old documents and books which have been preserved it is interesting to note that very large sums were actually paid at the time of production, and really good copies of fine old pieces cost sums that seem quite fanciful to the uninitiated. The cost of the Jones Collection in the South Kensington Museum was over £400,000, and its value to-day would be probably nearly double that sum. The value of the Wallace Collection has been estimated at between four and five millions, and this is certainly under rather than above the mark.

The commodes in question, of one of which we are able, by the courtesy of Messrs. Christie, Manson, and Woods, to give an illustration (see next page), were remarkably fine specimens of Caffieri's best metal work, and as they have been in Hornby Castle for the whole or the greater part of the time since they were made, they have an excellent pedigree. The commodes themselves, enriched with marqueterie, were made by Joseph, one of the *maitres ebenistes* of the time, and are signed by the maker in no less than seven places. The bodies of the commodes are of oak, and the veneers of "king" and "tulip" wood, the latter inlaid parqueterie-wise in the panels, forming a background for the branches of floral ornaments that decorate the front and sides.

As the illustration shews, the shape is that peculiar to the best time of Louis XV., a swelling front with slightly curved legs. It was well known by many of the leading dealers that the Duke of Leeds was willing to sell these commodes for the sum of £15,000; indeed, they were offered to Mr. Litchfield some five years ago for this sum, and it was rumoured that £10,000 had been offered for them by another well-known dealer and refused. The first bid at the sale was one of 6,000 guineas; Mr. Asher Wertheimer bid as high as £10,000; and then there was a duel between Mr. Duveen and Mr. Charles Wertheimer, until they fell to the latter gentleman's bid at the price already named.

THE sale of Lord Henry Thynne's small, but very choice, collection of old Chelsea china at Christie's, on Thursday, July 11th, deserves some comment. This was not, as many people have supposed, the sale of old family treasures such

as one might expect to find belonging to a member of a family whose great treasure-house is Longleate, but china which Lord Henry has purchased from a few of the leading dealers within the last two or three years. Therefore, its appearance at Christie's rooms caused a feeling of surprise in well-informed circles, and their coming back again into the market so soon after their purchase was rather thought to prejudice their sale. This may have been so to some extent, but still the prices realised were very high. The two-handled cup and cover, with alternate panels of dark blue pencilled with gold and white, painted with Watteau figures, although a comparatively small specimen, was one of the most beautiful of its kind, and the price given by Mr. Litchfield of 205 guineas not excessive.

The pair of Sceaux, dark blue, mottled ground, and figures of children after Boucher, for which Mr. Asher Wertheimer gave 440 guineas, are remarkable specimens, and equal to the best Sèvres. The sensational price of the sale was 3,100 guineas for the beautiful scroll-shaped vases, 15½ inches high, which were formerly in the Countess of Carnarvon's collection; as an instance of the steady maintenance of value of the finest Chelsea, it will be interesting to the reader to know that the last time these vases were sold they brought just fifty guineas less.

The set of four vases and beakers with mottled crimson-lake had never been sold by auction before so far as the present writer knows, and there was much speculation as to their price. The colour is magnificent, but a little too "splashy" to be in the best taste, but they are nevertheless a very remarkable set of vases, and the price given for them was very high, £5,400. The average per lot of the forty-eight lots sold by this collection was very high, some £12,556 being realised.

THE same day also saw the sale of some other remarkable works of art. A pair of terra-cotta sphinxes modelled by Falconet, which formed part of the balustrade of the staircase of a chateau of the Condé family, fetched £1,029. A large Chinese globular jar of the colour known as "mirror" or lustre black, very richly mounted in ormolu of the period of Louis XV., £756; and a suite of old English furniture painted in oils, and with medallions attributed to Angelica Kauffmann, £598 10s.

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Less than ten years ago this same suite of furniture was sold at a country sale for £130.

These notes from two or three of the important art sales of the past few months will be sufficient to mark the fact that public interest by no means diminishes in articles of taste. To multiply figures would be wearisome, and without such an accurate description as would bring to the reader's mind a picture of the article, the mere fact of its realising so much money seems to convey but little.

It will better serve the purpose in hand to make a few comments as to the current prices of decorative works of art. While the prices of fine old French mounted furniture, bronzes, and bric-a-brac quite hold their own, there has been a more rapid appreciation lately of really high-class English furniture and china of the eighteenth century. Satin-wood and good carved mahogany furniture of the Sheraton and Chippendale character, especially when the former has the original decoration in painting, has been in great demand, and prices have risen rapidly within the past two or three years. This rise in price has carried with it an appreciation of the more ordinary English furniture such as until quite recently scarcely came within the scope of an art dealer's notice, and prices are given which are double and treble those of a few years ago.

We know of more than one case in which old Heppelwhite and Chippendale chairs, which were banished to the housekeeper's room twenty or thirty years ago when the dining room was re-furnished, have been carefully brought back again to a place of honour in the house, after the owner had seen the high price which such chairs realise by auction and at private sale.

Chelsea, Worcester, Bow, Derby china, and other English specimens, are in great demand, particularly if they have some element of "quality." The beautiful crimson-lake stands first, as will have been seen from the high price paid at the Hope-Edwardes sale for a dessert service of Worcester, which Mr. Litchfield bought for over £1,000, and the set of four Chelsea vases sold at Lord Henry Thynne's, on July 11th, for £5,400. Next in appreciation comes the mottled blue in imitation of the old *bleu de Vincennes*, with panels of birds or figures. It will be within the reader's recollection that 500 guineas was given for an Ecuelle, and 1,000 guineas for three small vases of this class of Chelsea, at the Hope-Edwardes sale. Any of the other self or ground colours are rare, and much in demand by collectors.

Figures and groups must be of high quality, excellent in finish, and rich in colour, to bring prices running into three figures. The ordinary Chelsea "Shepherd and Shepherdess," with bowers of may-flowers, do not increase in value. The wealthy collector wants the very best, and is willing to pay for it; the second and third-rate specimen changes hands much more tardily.

Of sales by private treaty, the most noteworthy is the sale to Mr. Pierpont Morgan of the collections of Majolica and Limoges enamels formed during many years by M. Gavet, of Paris. When the famous Spitzer collection was dispersed some ten or twelve years ago, the collection of M. Gavet came next in importance for really fine specimens of fifteenth and sixteenth century majolica and enamels, and as Mr. Morgan has lent the collection to the South Kensington Museum until its removal to America, readers of The Connoisseur should take an early opportunity of inspecting it.

OLD SILVER.

The past season has witnessed the dispersion of some very valuable collections of old English silver, and a few interesting German pieces have changed hands. Some extraordinary figures were realized by Messrs. Christie at the sale of Lord Dormer's old English silver. Two silver-gilt pieces in particular fetched enormous prices. One was an Elizabethan standing salt-cellar in three divisions, 12 inches high, and weighing 20 ounces; its lower compartments were in bell form, richly relieved with strap work, and the upper part was domed and formed a dredger. This piece, which bore the London hall-mark of 1595, was sold for £1,380, or £69 per ounce. The other piece, a Jacobean steeple-top cup and cover, 14½ inches in height and just under 20 ounces in weight, fetched £500. It bore the London hall-mark of 1616-17. Three other silver-gilt pieces by David Willaume, and therefore, of course, in the Queen Anne style, fetched high prices. One was a rose-water ewer, weighing thirty ounces, which sold for £250, and the other two were a pair of shallow vases and covers, which fetched £179 11s., their weight being twenty-six ounces.

Among the other lots at this sale was a complete set of thirteen James I. Apostle spoons from Swettenham Hall, Cheshire, which realized £1,060. This rare set was offered at auction in 1897, and withdrawn at £650. It is generally believed that there are only two other such complete sets in existence; some incomplete sets of five and six spoons of the same reign, with the English hall-mark, have changed hands on very few occasions, and realized a fabulous price per spoon. The London hall-mark of 1617 is borne upon each of the thirteen spoons above referred to, which were all the work of the same maker.

High prices were also realized in the late Sir Henry Hope-Edwardes's sale, £5 per ounce being the average for the big lots; as much as £15 per ounce was paid for a Charles I. circular shallow bowl, repoussé, with radiating fluting and formal cone ornament, dated 1631. A Charles II. large-shaped porringer, repoussé, went at 150s. per ounce, £270 15s.; a Charles II. cup and cover at 100s. per ounce, £157; a William III. fluted Monteith, £277 10s.; a pair of plain sauce-boats by P. Lamieré (1726), at 88s. per ounce, £143; a Queen Anne two-handled cup and cover, surmounted by a vase, chased with classical foliage, at 120s. per ounce, £209 2s.; a pair of William III. table candlesticks, parcel gilt, at 90s. per ounce, £106 4s.; and a James II. large two-handled cup, with flat cover, surmounted by an open foliage ornament, at 85s. per ounce, £137 9s. 9d.

In May, Messrs. Christie sold at their rooms a collection of silver-plate, as well as a few seal-top spoons from various sources, including the property of Sir Henry Lennard, of Wickham Court, Kent. An Elizabethan tazza, parcel-gilt, dated 1577, fetched the remarkable price of £59 per ounce, which amounted to £737 10s. It had a shallow bowl, engraved and chased in the centre with a medallion bust, on a stem with flattened knop, with a round foot chased. It was $5\frac{1}{4}$ inches high and $6\frac{1}{4}$ inches in diameter. Another Elizabethan piece, a chalice with a cover used as a paten, of the same year, was sold for £72 3s. 9d. (£7 15s. per ounce). A Jacobean seal-top spoon fetched £12, two others £10 10s. each, and one of the Charles I. period, £8 10s. An interesting piece was an old Irish potato-ring, of Dublin make, which fetched £7 per ounce, or £53 4s.

Other important collections sold have been those of the late Captain J. W. Crowe, of Red Lodge, Folkestone; of the late Miss E. L. Fisher; and of Mr. Turner Farley, of Wartnaby Hall, Melton Mowbray.

Two of the most valuable pieces were a small and plain cream-jug made by William Fleming in 1718, which weighed nearly three ounces, and fetched £5 15s. per ounce; and a Queen Anne two-handled cup, by George Lewis, with a band of leaf ornament, the handles terminating in dragons' heads. The latter piece was engraved with the arms of the Hanoverian House and Royal Crown, and inscribed "The Gift of His Royal Highness, George, Duke of Zell, at Loo, 1702." It weighed 21 ounces, and fetched £5 18s. per ounce.

At a sale held by Messrs. Christie during the second week of July, a James II. beaker-shaped mug, with a deep reeded scroll handle, engraved with figures, foliage, and animals in the Chinese taste, and of the year 1686, realised £11 10s. per ounce, or £56 18s. 6d.; and a pair of James II. tripod candlesticks with cylindrical nozzles, on plain short baluster-shaped stems and saucer-like trays, sold at 190s. per ounce, or £294 0s. 6d.

At the same sale, a Charles II. porringer, repoussé and chased, with floral design and cherubs' heads, having serrated scroll handles terminating in heads of birds, date 1663, went at 130s. per ounce, or £76 7s. 6d. Another Charles II. porringer, having chased scroll handles, repoussé, and chased with a lion, unicorn, and flower design, date 1667, fetched 130s. per ounce, or £47 9s. Yet another Charles II. porringer, nearly similar in character, the handles surmounted by female busts, date 1675, was sold at 125s. per ounce, the price being £73 2s. 6d.

A small plain cream jug, faceted, and with scroll handle and three scroll feet, brought at this sale 125s. per ounce (£35 18s. 9d.); and the high price of £5 15s. per ounce was paid for a Charles II. shaped porringer, boldly repoussé, and having handles of open scroll-work chased with terminal busts (dated 1666), the cost amounting to £118 9s. A Queen Anne plain tumbler-cup (1702) at £3 18s. per ounce, cost nine guineas; and the price of a Queen Anne plain dome-formed tea-kettle, upon tripod stand, with lamp (1706), at £3 10s. per ounce, was £253 15s.

A quaint piece sold was an old Irish helmet-shape cream-jug, on three chased lions' mask and

claw feet, which, at £3 per ounce, cost £22 10s.; and a pair of Queen Anne rat-tail table-spoons (1710 and 1713), and three similar table-spoons with the Glasgow mark of 1734, fetched 30s. per ounce, or £15 7s. 6d. in all. Another set of twelve rat-tail spoons of the time of George I. brought, at 25s. per ounce, the sum of £24 5s.

At the same auction were sold some interesting pieces in silver-gilt of foreign manufacture, the most important being an old Augsburg toilet suite spirally fluted, which realised £125. A processional crucifix of Gothic style, chased in appliqué work, with Madonna and Child, evangelist and saints, upon a groundwork of formal foliage, Spanish work of the sixteenth century, fetched £125. Another processional crucifix by V. L'Orico, after designs by Hererras, Portuguese work of the seventeenth century, was sold for £120.

Mention should also be made of some Nelson relics which were disposed of by the same firm early in July, comprising a porringer with scroll handle bearing the inscription, "Horatio, from Emma, Sept. 29th, 1803," which was sold for £33 12s. 5d. (£4 2s. per ounce). A plain cream-jug, engraved with the initial N, coronet, aigrette, and San Josef crest of Lord Nelson, at 36s. per ounce, brought £4 2s. 9d.

Messrs. Robinson and Fisher sold, on July 11th, at Willis's Rooms, some old silver plate. Among the more important pieces was a Charles II. small two-handled cup, chased with acanthus leaves and dated 1681, which weighed seven ounces, and at 73s. per ounce fetched £25 11s. Four old English fluted and shaped circular sweetmeat dishes (1754), maker W. Wakelin, weighing seventy-one ounces, went at 29s. per ounce, or £104. A Charles II. caudle cup, dated 1670, chased with deer hunt, nine ounces, was sold for £4 2s. per ounce, and realised £40.

Among the pieces sold at the last sales of the season, the following are the most important:—A Charles II. shaped porringer, with chased scroll handles, repoussé, and chased with a lion and unicorn, 1667, at 105s. per oz., £38 6s. 6d.; an oblong-shaped tea-caddy, chased with flowers in relief, and a small basket, with pierced borders, 1765, at 46s. per oz., £34 10s.; a small circular waiter, with pierced borders chased with vines and satyrs' masks, 1754, at 36s. per oz., £16 13s.; a plain octagonal waiter, with shaped moulded borders, 1732, at 30s. per oz., £18 15s.; a circular wire sugar basket, with pierced and embossed laurel and drapery festoons, 1776, at 28s. per oz., £4 8s. 2d.; a pair of oval pierced salt-cellars on claw feet, 1777, at 23s. per oz., £4 16s. 7d.; a Russian parcel-gilt tankard and cover, engraved with flowers on a nielloed ground, 7½ ins. high, 32 oz., at 37s. per oz., £60 9s.; a parcel-gilt tankard and cover, with oval panels, engraved with cupids and children in landscapes, Torgau, 10 ins. high, 45 oz., at 24s. 6d. per oz., £55 12s.; a plain circular punch-bowl of unusual size, with moulded and reeded borders, by Thomas Whipham, 1750, 15 ins. diameter, 10 ins. high, engraved with the Royal Arms and Garter motto, 136 oz., at 68s. per oz., £464 2s.; and a pair of vase-shaped sugar casters, chased in relief with strap-work, shells, and rosettes, 7¼ ins. high, by Charles Hatfield, 1729, 26 oz., at 39s. per oz., £51 17s.

The sales have been chiefly characterised by the unusually large number of Charles II. and Anne porringers, covered cups, caudle cups, and similar pieces. These have realised higher prices than ever before. In nearly all instances they bore the London hall-mark. It may also be noted that rat-tail table-spoons of the Britannia standard have been fetching good prices. In these particular pieces it is so often found that the marks are much worn and the stems misshapen. Old Dublin silver has been realising satisfactory prices, and Jacobite mugs and tankards have been in demand.

COINS AND MEDALS.

So fine a cabinet of choice and rare coins as the Moon collection sold by Messrs. Sotheby this season has not come to the hammer since the celebrated Montagu collection, which, of course, far surpassed it as to size and value. Nevertheless, the presence of such pieces as the double sovereign of Edward VI., the Oxford crown of Charles I., and the Petition and Reddite crowns of Charles II., were enough by themselves to stamp the sale as one of no ordinary merit.

Perhaps the most interesting rarity was the double sovereign before alluded to, both on account of the period to which it belonged, and also because only two others are known to exist. Of these two

one is in the National Museum and the other rests in a private collection. This piece realised no less than £255. The curious so-called crown of Henry VIII. was another piece of interest, as it roundly asserted Henry's claim to be the supreme head of the English Church. The Protectorate of Cromwell was well represented by his beautiful and rare fifty-shilling piece, with its appropriate and suggestive motto round the edge—PROTECTOR . LITERIS . LITERÆ . NVMMIS . CORONA . ET . SALVS. This realised £140.

Nor must we conclude without reference to Simon's beautiful and pathetic Petition crown. This was a superb example for preservation—certainly one of the three finest known—and after a spirited contest fell to Messrs. Spink & Son for no less a sum than £315. This price, however, is not to be considered at all high, as a similar coin fetched £500 a few years back.

THE sale of Mr. W. N. Clarkson's coins at Sotheby's also fetched some good prices. A proof in gold of a Charles II. crown by Roettier, 1662, sold for £134; and an Oxford crown by Rawlins, 1654, with view of the city, £90.

THE most interesting medals which have turned up for some very considerable time were bought recently for Mr. W. V. Morten's collection at £405, and consist of a remarkable group of four medals awarded to Lieutenant-Colonel Galiffe, C.B., of the 60th Foot (King's Royal Rifles). The medals, photographs of which we produce, were awarded for fifteen engagements, and comprise a Gold Peninsular

Cross, the only one issued for the four battles of Vittoria, Toulouse, Nivelle, and Orthes; a small gold medal for Vittoria, with gold clasp for Nivelle;

the silver Military General Service medal, in mint state, with eleven bars (an exceptional number); and the gold cross of the Order of the Bath. The Colonel was severely wounded seven times, and his brilliant conduct in command of Picton's "Fighting" Brigade called forth the applause of that distinguished General on many occasions. The medals were sold with a verification from the Colonel's grandson, and certainly form an exceptional and most interesting group.

THE highest price given for a medal during the season was that of £215 paid at Messrs. Sotheby's in June for Brigadier-General Richard Stewart's large gold medal for the battle of Talavera. The gold medal "given to Horatio, Lord Nelson, for the victory of the Nile, by Alexander Davison, of St. James's Square, as a token of regard," fetched £180 at Messrs. Debenham's in the same month. This medal was formerly in Viscount Bridport's collection of Nelson relics.

AMONG the medals sold by Messrs. Glendinning in April was a gold medal given by Sir George Rooke to John Ramsay for gallant conduct at the capture of Gibraltar in 1704; it fetched £30. A naval medal with clasp, "Redwing, 7th May, 1808," was sold for £20; and a twelve-clasp Peninsula medal (48th Foot) for £34 10s.

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A GROUP consisting of the Victoria Cross, a three-clasp Crimean medal, a Turkish Crimean medal, and a one-clasp medal for the Relief of Lucknow, all originally awarded to David Mackay, of the 93rd Regiment, was sold by Messrs. Debenham for £75; and the same firm sold a naval medal "Off the Pearl Rock" for £20; and a four-clasp medal to a midshipman for Copenhagen, Trafalgar, St. Domingo, Boat Service, 27th July, 1809, for £24.

NEXT to the Moon collection the most important collections of coins sold have been that of the late Mr. Robert Carfrae, F.S.A., which realised £2,641 17s., and the small but valuable collection of the late Mr. Alexander Bain, which realised £710 18s. for fifty-seven pieces. The collections, which were sold by Messrs. Sotheby, included gold, silver and bronze Roman coins, and Greek, English and Scottish gold coins. One of the highest prices was £101, paid for a large Roman brass of Plautilla, A.D. 212, unpublished and extremely rare. A gold piece of two staters of Berenice II., Queen Consort of Egypt, B.C., 247, fetched £86, and a very fine bronze medallion of Hadrian, £85. A £20 piece of James VI. of Scotland, 1576, was sold for £31—not a very high price, considering the intrinsic value of the coin; and a fine example of the rare £3 piece of Mary of Scotland, 1555, fetched £26 10s.

MISCELLANEOUS.

A NUMBER of interesting literary and historical autograph letters and documents was sold by Messrs. Sotheby, Wilkinson, and Hodge in July. A series of letters of Dr. Samuel Johnson, the property of General Macdonald, realised high prices. A letter covering six pages folio, in which occur the sentences, "The state of the Publick, and the operations of Government have little influence upon the private happiness of men," and "Goldsmith died partly of fever and partly of anxiety, being immoderately and disgracefully in debt," sold for £57; and another of four pages recording the death of "Miss Williams, who had been a companion to him for more than thirty years," for £56. Both the letters were written in 1783, and neither was published in Hill's "Life." A prayer in the Doctor's autograph fetched £4 4s. Other items of the sale were a letter from Shelley to Godwin, realising £24; a characteristic letter from Laurence Sterne to David Garrick, £17 15s.; and a franked letter of Lord Nelson, and one of Lady Hamilton giving good advice to a youth, £6 10s. An original autograph score for orchestra of twelve minuets, by Mozart, composed when he was seventeen years of age, realised £37.

A SELECTION of interesting old musical instruments from the collection of Mr. Henry Boddington, of Pownall Hall, Wilmslow, fetched good prices at Messrs. Puttick and Simpson's. One of the rarest and most interesting was an English virginal, by Thomas White, 1664, the sound-board painted with flowers and arabesques, and containing a picture of Orpheus and his lute in the interior lid. This fetched £31. A Flemish double harpsichord, by Andreas Ruckers, with a painting inside the top or cover by Van der Meulen, realised £40. A later specimen, by the same maker, sold for £19. An Early Italian dulcimer, illustrated in Hipkins's work on musical instruments, realised £22; an English spinet, by Carolus Haward, 1687, £8 5s.; an Italian spinet, probably sixteenth century, £16; and a clavecin brisé or French virginal, by Marius, 1709, £15 10s.

£20,000 were given at Christie's in July for a pearl necklace, consisting of 424 pearls made in six festoons and weighing about 4,050 grains, set with emeralds, small brilliants, and one rose diamond in the centre. The price is not a high one as pearls go. The necklace was part of one of the most important collections of jewels sold in England for many years; the collection was the property of a French lady of rank, and was sold for purposes of family division. Besides the necklace already noticed there were thirty-seven other lots, which together realised £18,879. The prices were considered very moderate by experts.

SOME interesting sales of relics from Pekin have taken place at Stevens' Rooms during the season. A mandarin's coat lined with damask silk fetched 85 guineas. A great number of beautiful filagree ornaments, inset with kingfishers' feathers in place of enamel, have been sold at prices varying from two to twelve guineas. It is said that the workmanship is so delicate that the men employed rapidly lose their sight. A Chinese imperial silver seal was sold at 70 guineas. The intrinsic value of the silver by weight was about £16.

MANY curios from South Africa have found their way to the sale rooms. A Transvaal flag, the Vierkleur, captured by a British soldier, since dead, was knocked down at £5 5s. President Kruger had offered £500 reward for its re-capture.

POSTSCRIPT.

THE last book sale of the season at Messrs. Sotheby's was the occasion of a keen competition for a perfect copy of a Caxton. The copy was one of Caxton's famous "Ryall (or Royal) Book," his own translation of the "Book for a King," compiled in 1279 at the request of Philip of France. It is a folio volume of 162 leaves, and was printed by Caxton at Westminster in 1487-8. Only five copies of the book are known to exist, and of these four are in public libraries, so that the copy sold on July 30th is the only one available for book collectors. Under these circumstances the sharp bidding for it was not surprising, nor was the price —£1,550—at which it was finally knocked down to Mr. Quaritch. It is a far better bargain than was the first edition of the "Pilgrim's Progress" at £1,450, for the Caxton is beautiful and worth having for its own sake apart from its rarity.

During the same sale a fine copy of the second folio of Shakespeare fetched £136, and a fine and perfect copy of the first edition of the first English and Latin dictionary, the "Promptorius Puerorum," printed by Richard Pynson in May, 1499, realised £205. This copy was formerly in the library of the Cistercian Abbey at Bethlesdon, Bucks. A copy of the Kelmscott Press Chaucer, bound in inlaid black and red morocco, fetched £86 10s., and another copy in the ordinary vellum binding, £83.

MESSRS. SOTHEBY'S penultimate sale included a volume which comprised a stained copy of John Lilly's "Euphues, the Anatomy of Wit," 1617, with the title slightly defective, and also a stained copy of Thomas Lodges' "Rosalynde, or Euphues' Golden Legacie," first edition, 1590. This little volume, "with all faults," realised the extraordinary sum of £210, Messrs. Pickering and Chatto being the purchasers. Lodge's "Rosalynde" is the original of Shakespeare's "As You Like It."

MR. SABIN bought, at Messrs. Sotheby's last sale of engravings, etchings, and drawings, a charming drawing in black and red chalk, by Sir Thomas Lawrence, of a lady (supposed to be Mrs. Siddons) with a tambourine. The price was £236 5s. An early Flemish triptych, ascribed to Q. Matsys, was bought by Mr. Dunthorpe at Messrs. Robinson and Fisher's last sale for the same price. The centre panel had a Virgin and Child, and on the wings were painted Saints at prayer.

NOTES.

THERE will probably be a demand for Boer curios after the War, and to the collector who would avoid the beaten track, a hint or two as to what is to be sought, and where it is to be found, may prove useful.

When the Boers started away from the Cape Colony to the country on the other side of the Vaal they took with them all their household gods, many of which had come from over the sea with their forefathers; old drinking jugs of Dutch origin, crude contrivances for cooking and baking, silver ornaments, quaintly fashioned and of heroic size; Bibles so large and heavy that the weight would be a burden to a full-grown man were he compelled to carry one any distance (a good number of these had several fly leaves, and on them family likenesses of the crudest were painted, each one faithfully named and dated).

There were walking staves among the relics, six or seven feet in length, and iron-capped at either end, heavily carved with figures of men, women, and animals; home-made surgical contrivances; boat-shaped cradles which would be placed in a slit dug in the ground, and fitted with an elementary sail to be spasmodically rocked by the wind; headgear for men and women made out of the skin of the koodoo or oribi—alike in shape and texture, but always distinguishable by the bead-work on that of the women, proving the ruling passion for personal adornment strong even in the days of the "great trek."

TOWARDS the end of September the collection of Ancient Peruvian Pottery formed by Sir Spenser St. John will be offered at Stevens'. This ancient pottery is found in the graveyards scattered over the whole of Peru, and the graves are those of Indians who inhabited the country before the Spanish conquest. The quaint vessels contained food to support the departed spirit till he reached the Happy Hunting Grounds.

A CHARMING girl was Miss Lavinia Bingham if one may judge by her portrait by Bartolozzi, after Sir Joshua Reynolds, which faces page 26 of this magazine. Reynolds painted her a few years after her marriage, on March 6th, 1781, to George John, Viscount Althorp, who succeeded his father (the first Earl Spencer) in 1783. Miss Bingham was still well in her teens when she was married, and her bridegroom was in his twenty-third year. They had just half a century of married life together, for the Countess died on June 8th, 1831; the Earl survived her by a few months more than three years.

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It is difficult to imagine her a *grande dame* of mature years, but the sunny face with its fringe of curls that looks from under the big hat in the portrait must have been beautiful even in old age. Lavinia was the mother of two Earls Spencer; her eldest son, afterwards the third Earl, was (as Lord Althorp) Chancellor of the Exchequer in Lord Grey's Reform Cabinet of 1831-1834, and in the short-lived Ministry formed by Lord Melbourne after Lord Grey's retirement. Her third son succeeded his brother as fourth Earl, and was the father of the present Lord Spencer, who was born four years after the death of his beautiful grandmother.

Lavinia, Countess Spencer, was, by the way, a descendant of Charles II. through Mary Crofts, an illegitimate daughter of that King and sister of the Duke of Monmouth. Mary Crofts married William Sarsfield (brother of the famous general, Patrick Sarsfield, Earl of Lucan, who fell at Landen), and their only child and heiress, Charlotte, married Agmondesham Vesey. Anne Vesey, daughter of Agmondesham and Charlotte, became the wife of Sir John Bingham, fifth baronet, whose second son, Sir Charles, seventh baronet, was created Baron Lucan in 1776, and Earl of Lucan nine years later, and was the father of the lovely Lavinia.

THE fear that the photogravure would oust the hand-engraved plate from the market, and perhaps make hand-engraving a lost art, if it ever had any solid ground, may, at any rate, now be dismissed as groundless. At the present prices high-class engravings are so good an investment that they will without doubt continue to be produced. The mezzotints in Mr. Henry Arthur Blyth's collection, which fetched nearly £22,000 at Christie's in March, were originally published at prices amounting in the aggregate to less than £500; and the published price of Val. Green's mezzotint after Reynolds, "The Duchess of Rutland," which was sold for a thousand guineas, was fifteen shillings.

It is not only the old engravings that increase in value; proof impressions of the best modern plates are fetching much more than their published prices. Among modern engravings of which the first state impressions have increased in price are most of those by the late Samuel Cousins, R.A. For instance, "The Young Dauphin," after Greuze, published by Mr. Thomas McLean in 1877 at five guineas, is now worth fourteen guineas. "The Age of Innocence," after Sir Joshua Reynolds, published by Mr. McLean and Messrs. P. and D. Colnaghi at six guineas, now fetches £14, and "Miss Penelope Boothby," which the same publishers issued at the same price, has risen to £16. The artist's proof of Greenshead's mezzotint of "Lady Castlereagh," after Sir Thomas Lawrence, has risen in value still more rapidly and to an even greater extent. Messrs. Graves published it only five years ago at six guineas, and its present price is thirty-one guineas. Gainsborough's "Duchess of Devonshire," published in 1889 by the same firm at five guineas, is now worth twelve guineas—an increase, perhaps, hardly to be wondered at, considering the history of the original. The engraving is by Mr. T. G. Appleton.

Another engraving which shows a marked increase is "Cynthia," engraved by Miller after Frank Dicksee, R.A., which Messrs. Tooth published in 1888 at six guineas, and which now fetches £25. An etching by Jules Jacquet of Meissonier's famous picture, "1807," issued by the same publisher at fifty guineas in 1890, cannot be bought for less than £125.

An instance of a particularly rapid rise is that of a mezzotint of Margetson's "The sea hath its pearls," which Messrs. Goupil published only in 1899 at four guineas, and which is now worth at least ten guineas. Another mezzotint, published by Mr. Clifford, has risen in value with remarkable rapidity, namely, Herbert Sedcole's "Leaving the hills," after Joseph Farquharson; it was issued two years ago at eight guineas, and now fetches thirteen guineas under the hammer.

IN view of these prices, some of the engravings about to be published may be worth the collector's attention. Messrs. Graves announce two mezzotints by Mr. T. G. Appleton, after Gainsborough, "The shepherd's rest" and "The woodcutter's home," of which 250 first state impressions will be issued at six guineas, and another mezzotint after Romney's "Stafford Children," the artist's proof of which will be published at eight guineas. Messrs. P. and D. Colnaghi have in hand a mezzotint by Mr. H. Scott Bridgwater of "Penelope" (Mrs. Lee Acton) from Romney's well-known picture which belongs to Lord de Saumarez.

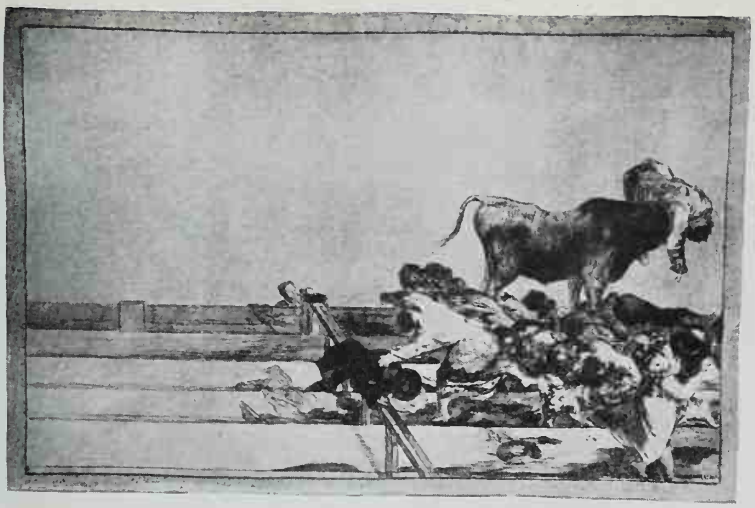
TWO mezzotints by Mr. Herbert Sedcole, after Joseph Farquharson, are announced by different publishers. Mr. Thos. McLean is issuing "When winter holds her sway," which is intended to be a companion to "Leaving the hills," the engraving by the same artist just mentioned; and Mr. Clifford has in hand "The close of day." Another forthcoming mezzotint is "Morning," by Mr. S. B. Pratt, after Peter Graham, which Messrs. Tooth and Sons will publish.

GOYA.

THE most interesting point to the collector about the recent exhibition of Spanish pictures is the attempt that has been made at the Guildhall to give an adequate representation of the work of Goya—that most unequal, most exasperating of all painters. Where Goya is at his best, one need not shrink from placing him by the side of the very greatest, and yet he could sink—alas! too often—to a depth which is quite below contempt. If the three examples acquired by Sir E. Poynter for our National Gallery do not absolutely fall under this last category, they are unquestionably an injustice to the memory of a great man.

The Goyas at the Guildhall will do much to rehabilitate the artist in the eyes of the British public. His astounding versatility, his power of characterisation and of expressing movement are well illustrated in such fine works as *The Portrait of his Brother*, *The Portrait of Dr. Payrel*, *The Maypole*, and *The Bulls*. If one looks at the various phases of his work, one cannot fail to see the enormous influence he has exercised on modern art in various directions. The best qualities of the impressionists can be traced back to him through Manet; the faults of the modern Spaniards can be found in their initial stage in certain of his inferior works; another branch points in the direction of Delacroix; his etchings and lithographs—(he was one of the first artists who occupied themselves with lithography)—have left their indelible mark on modern production. It is impossible to speak too highly of his achievements with the etcher's needle and the lithographer's

GOYA. AFTER AN ETCHING BY THE ARTIST HIMSELF.



THE BULL FIGHT. BY GOYA.

chalk. They are ultra-modern in the sensation they convey of passion and movement, in the splendid distribution of masses of light and shade. The South Kensington Museum has a good collection of the various series of his etchings; *The Disasters of War*, *The Bull Fight* series, *The Proverbs*, and *The Caprices*, all of which may be well recommended to the attention of the student.

STAMPS—NEW ISSUES.

There have been several notable issues of new stamps during the past few months.

On the 1st July, 1901, the long talked of Italian stamps with the new King's head were issued. As

our illustrations show, the lower values of 1c., 2c.,

and 5c. are of the armorial type, and the 10c. and higher values have the new King's portrait.

Servia has sent out two high value stamps of 3 dinar and 5 dinar of a little larger size and slightly altered design, which we illustrate.

Bosnia has added a 5 kr. green, of the design illustrated, to its high values.

Some time ago the Niger Territories were divided up by our Government into Northern and Southern Nigeria and Lagos. Lagos is an old stamp-issuing colony, but Northern Nigeria and Southern Nigeria are new to our stamp albums. The stamps for Northern Nigeria have been issued several months, but the issue for Southern Nigeria has only just arrived in this country. It is of a new and striking design, as will be seen from the illustration. There is a whole set of values ranging from ½d. to 10s.

In the Federated Malay States there has been a little re-arrangement. The various native States of the Malay Peninsula have been federated, for federation is the order of the day. The Federation has been provided with a characteristic series of stamps, of which we give an illustration.

The United States have issued a special set of stamps, the sole object of which is to advertise an International Exhibition at Buffalo. Such stamps

are shunned by self-respecting collectors, but we give some illustrations of them.

It may be of interest to note that some months ago Messrs. Stevens realised the record price for a set of Mafeking stamps, namely 39 guineas; the same set only realises 15 to 16 guineas now.

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COLLECTIONS
VISITED

[illegible] SANDERSONS
[illegible] WEDGWOOD.

[illegible] of all periods [illegible] generations who follow [illegible] treasured artistic, [illegible] much in demand in [illegible] future to be appreciated [illegible] The names of such enthusiasts, who [illegible] the best part of their lives to the [illegible] often bought regardless of cost, are [illegible] our museums, their collections being [illegible] monument to their forethought, [illegible]

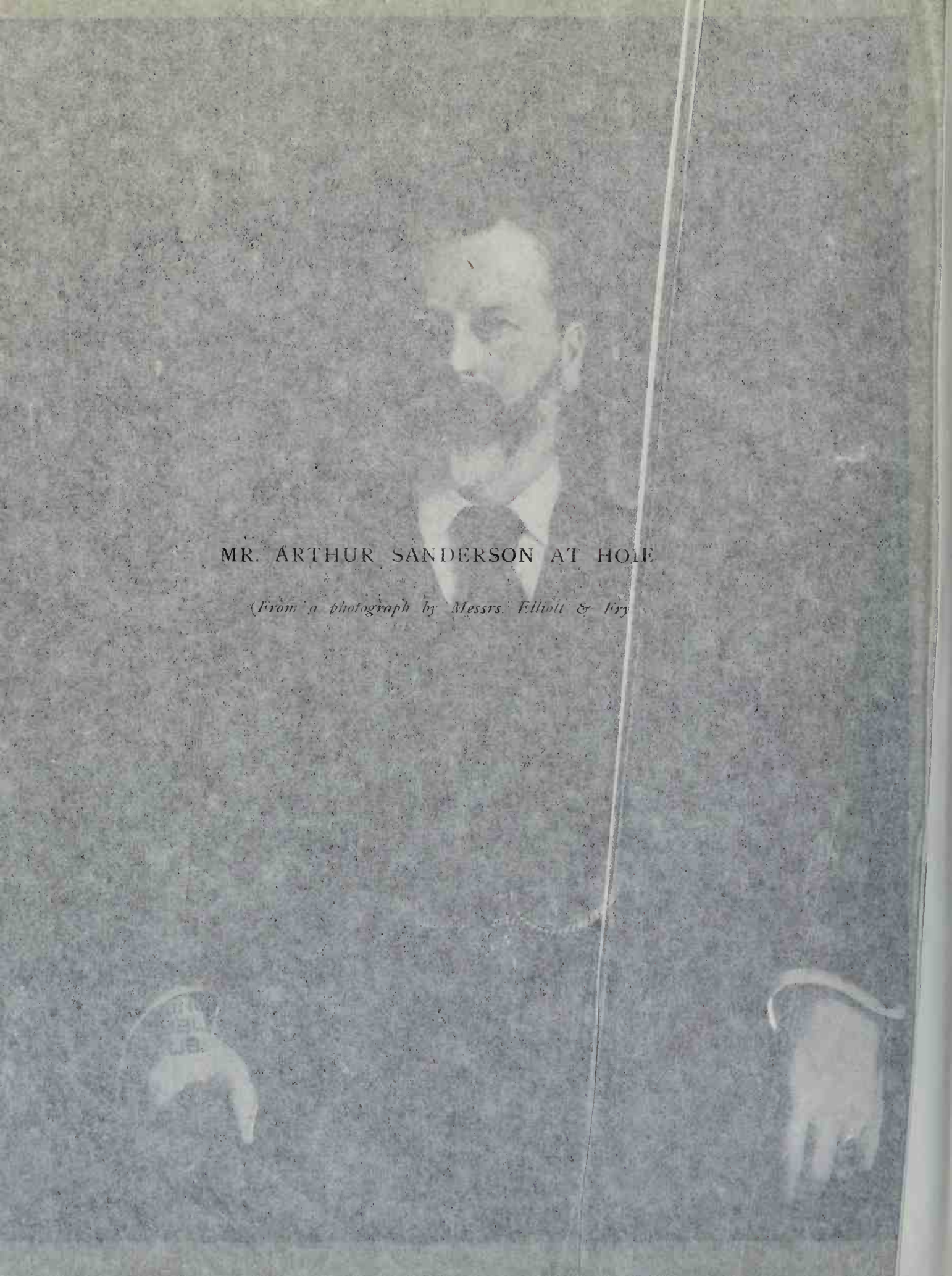
[illegible] taste for all good [illegible] patriotism is [illegible] an important [illegible] selection. A [illegible] consider [illegible] one would [illegible] work [illegible] in his time, but [illegible] and [illegible]

No. II.
MERCURY JOINING [illegible]
PLAQUE BY JOHN FLAXMAN, [illegible]

[illegible] the Tangye collection [illegible] Gallery, the Liverpool [illegible] collection, and the [illegible] Hulme collection. [illegible] are able to illustrate [illegible] good examples, but it [illegible] Metropolitan museums [illegible] The British Museum has [illegible] and Albert some good [illegible] to other [illegible] Probably the authorities [illegible] welcome any additions [illegible] by independent owners.

[illegible] "old Wedg[illegible] with a difference. The [illegible] the picture "Queen's [illegible] Queen Charlotte [illegible] world wars, of [illegible] good [illegible] An alliance [illegible] to anything [illegible]

[illegible] by J. T. Herbert [illegible]



MR. ARTHUR SANDERSON AT HOLE

(From a photograph by Messrs. Elliott & Fry

Vol. I. Apr-Sept 1901
Pp. 63-66

MR. ARTHUR SANDERSON'S COLLECTION OF OLD WEDGWOOD. BY F. RATHBONE.

THE worthy art-collector of all periods has been a blessing to future generations who follow him and his tastes. He may have treasured artistic, curious, or quaint works, not much in demand in his day—in the distant future to be appreciated and admired. The names of such enthusiasts, who gave, possibly, the best part of their lives to the pursuit, and often bought regardless of cost, are remembered in our museums, their collections being a permanent monument to their forethought, taste, and benevolence.

A catholic taste for all good art is always commendable, but patriotism is often an important factor in the selection. A French collector would be as likely to consider Watteau before Albert Durer as a British one would Turner before Corot. Wedgwood's artistic work was eagerly bought by the art-lovers of his time, but it is a curious fact that his best and most liberal patrons were the French collectors of that renowned art-time—the Louis XVI. period. The French demand for Wedgwood's fine work was so great, so much was imported, that the Royal factory at Sèvres began to imitate Wedgwood's vases, plaques, and medallions, in unglazed porcelain, coloured in the English style—a remarkable compliment to our great potter. In this connection the writer may say that for the past quarter of a century he has been busy bringing back from France all he could find that Wedgwood exported, and although but little can at present be found, for what remains is the property of private owners, he feels that he has not yet finished the work.

No. II.

MERCURY JOINING THE HANDS OF BRITAIN AND FRANCE. PLAQUE BY JOHN FLAXMAN, R.A.

Many collections of old Wedgwood were formed during the last century. Mr. Joseph Mayer purchased the entire show-room stock of Wedgwood's Liverpool warehouse. The Barlow, De la Rue, Dr. Sibson, W. Bartlett, J. Shadford Walker, Streatfield, Felix Joseph, Sir Richard Tangye, C. Cox, T. Hulme, and W. D. Holt collections are remembered, with others. Most of these are dispersed owing to the death of the owners; but the Felix Joseph collection was bequeathed to the Nottingham Museum, the Tangye collection is in the Birmingham Art Gallery, the Liverpool Museum owns the Mayer collection, and the Burslem Memorial Institute the Hulme collection. Our provincial museums are able to illustrate Wedgwood's work with good examples, but it is to be regretted that our Metropolitan museums are not in the same position. The British Museum has the Franks collection, the Victoria and Albert some good pieces, but the necessity of lending to other museums leaves gaps in the cases. Probably the authorities would find room and gladly welcome any additions that might be offered by benevolent owners.

We have "Wedgwood ware" and "old Wedgwood"—a distinction with a difference. The first-named was called by the potter "Queen's ware," in compliment to his Royal patron, Queen Charlotte. This was the well-known glazed useful ware, of a pale cream colour, of good form and in every way adapted for its intended use. An alliance of beauty and utility, much superior to anything hitherto

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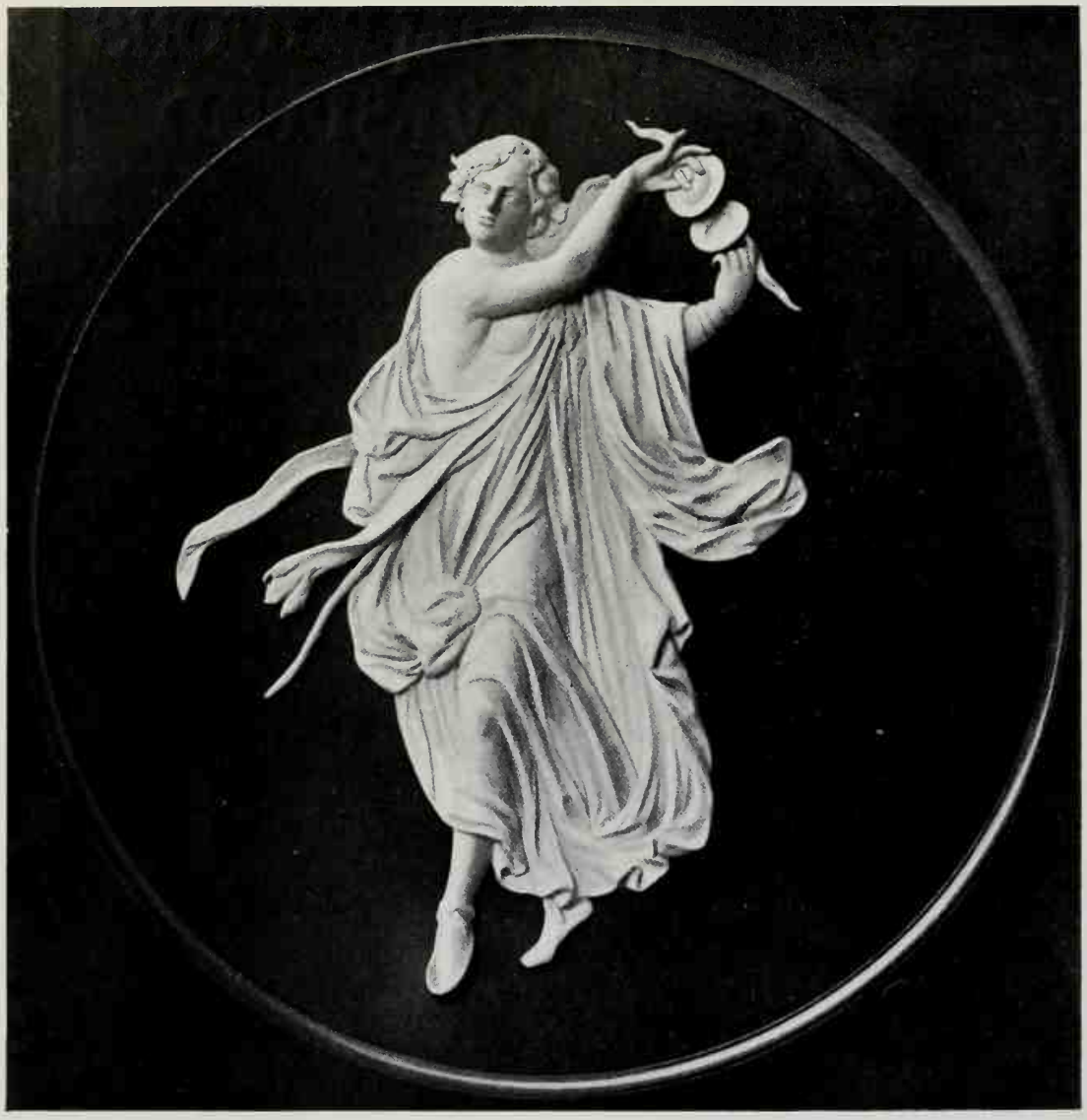


No. IV. PLAQUE, NYMPH WITH CYMBALS. BLACK AND WHITE.

made, it was at once in great demand at home, and exported to all civilized countries. A French traveller remarked that from Calais to St. Petersburg one was served at every inn with Wedgwood ware. The success of this manufacture enabled Wedgwood to undertake the ornamental, or decorative, unglazed pieces, a distinct creation of new form and design in new materials invented and perfected for this special purpose. This ornamental art is the collector's "Old Wedgwood." We have Wedgwood's own authority that it must not be considered "ware."

The new departure began about 1760, but it was many years before the fine "jasper" material was perfected—only after endless experiments. But a time came when he could write to his partner, "We are now absolute with the jasper." The material for his fine work was of importance, but then came the question of design and ornament. National schools of art were then non-existent, possibly to Wedgwood's advantage. To the great potter we must give the credit of the graceful form of his vases and other pieces, inspired by the early Etruscan or Greek examples, but, in no instance, an exact copy. It has been said that the form and proportion of the vases was due to Flaxman and other artists employed. There were good modellers and craftsmen at the Etruria works under Wedgwood's direction, who was a good modeller himself. The designs used were made by artists living at a distance, and consisted of classic subjects in relief for the plaques, vases, and medallions. The only instance of Flaxman designing vases is found in the bill for the well-known wine and

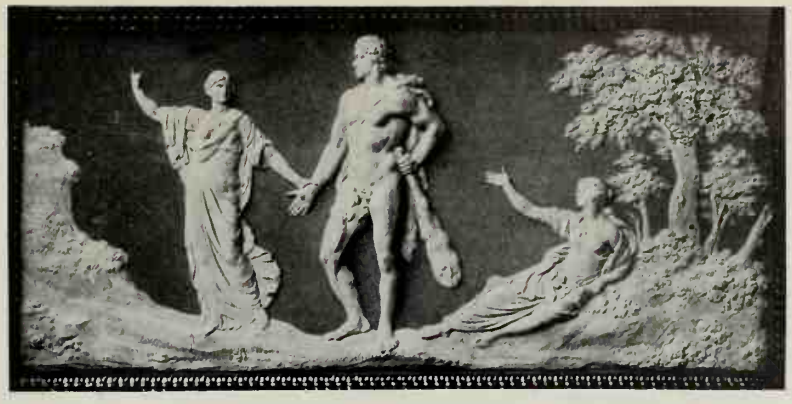
water vases—"March 25, 1775. A pair of vases, one with a Satyr and the other with a Triton handle, £3 3s. od." We have no evidence to indicate how far, in this instance, Flaxman's designs went: probably his work would be the figures, masks, and necks of the vases, the remaining ornaments being supplied at Etruria. Just now these fine vases are of interest. The King's gold cup just won at the Cowes regatta is an exact *fac-simile* of the water vase.

There is an interesting note upon Wedgwood's methods, written by Lord Lytton, "*England and the English*" (1835):—

"There have, for some time past, been various complaints of a deficiency of artists capable of designing for our manufactures of porcelain, silk, and other articles of luxury in general use; we are told that public schools are required to supply the want. It may be so, yet Wedgwood, Rundell, and Hellicot, the watchmaker, found no such difficulty, and now that a Royal Academy has existed for sixty-five years, the complaint has become universal. One would imagine that the main capacity of such institutions was to create that decent and general mediocrity of talent which appeals to trade and fashion for encouragement. In truth, the complaint is not just. How did Wedgwood manage without a public school for designers? In 1760, our porcelain wares could not stand competition with those of France. Necessity prompts, or what is quite as good, allows the exertions of genius. Wedgwood applied chemistry to the improvement of his pottery, sought the most beautiful and convenient specimens of antiquity, and caused them to be imitated with scrupulous nicety; he *then* (the italics are Lord Lytton's) *had recourse to the greatest genius of the day for designs and advice.* But now the manufacturers of a far more costly material, without availing themselves of the example of Wedgwood, complain of want of talent in those whom they never sought, and whom they might as easily command, if they were as willing to reward."

No. VII.
VASE AND PEDESTAL.
GREEN JASPER.

But, with all deference to Lord Lytton, Wedgwood did not imitate the beautiful specimens of antiquity with scrupulous nicety. Had he done so, he would not have sought the help of the greatest genius of the day for designs. Mr. Gladstone, in his address at Burslem (1865), considered this question:—



No. III.
THE JUDGMENT OF HERCULES.
PLAQUE ON PINK GROUND.

"Wedgwood completely revolutionised the character of the fabrics made in England at the period. He recalled into existence the spirit of Greek art. Before his time, we may say of the earthenware and porcelain manufacture that it had never risen to the loftiness of the spirit of Greek art. If you compare the famous porcelain of Sèvres, the vases of Sèvres with the vases of Wedgwood, I don't hesitate to say they are greatly inferior. If you pass your eye along this line of productions of the eighteenth century in England, although there are very good forms in others, those of Wedgwood stand pre-eminent. Though in all his productions you are reminded of Greek art, they are not mere reproductions. His style is strikingly original."

At the extensive and well-equipped Museum of Science and Art, Chambers Street, Edinburgh, is at present to be seen a fine collection of old Wedgwood, formed during recent years for a well-known citizen of Edinburgh, Mr. Arthur Sanderson, and now exhibited on loan. It will probably remain in the Museum for the next two years, and as Wedgwood collections are not common it may be worth the attention of visitors to Scotland.

The collection has been got together upon a definite plan, to illustrate the evolution or progress of Josiah Wedgwood's decorative art from 1760 to 1795. It is not to be considered as the largest-known collection, but it will rank, in quality and importance, with any hitherto formed. It numbers over five hundred examples, without duplicates, many coming from celebrated collections made many years ago and dispersed owing to the death of the owners. Therein will be found good examples of the plaques, medallions, portraits, vases, déjeuner cabinet pieces, busts, figures, and other pieces, in every variety of form, colour, and material.

In reviewing a collection of Wedgwood one is tempted to remember the great potter's manifesto,

introducing his jasper vases, in his catalogue of 1787:—

"As these are my latest, I hope they will be found to be my most improved work. Verbal descriptions could give but an imperfect idea of the delicacy of the material, the execution of the artist, or the general effect; and I must therefore beg leave to refer those who wish for information in these respects to a view of the articles themselves."

Verbal description and pictorial illustration, however good, is not always satisfactory. Even a coloured illustration fails to give the due effect of

No. VI.
THE VIRGIL VASE AND PEDESTAL.
BLACK AND WHITE.

Wedgwood's beautiful colour, which effect results from the action of the fire in the kiln, and cannot possibly be rendered by the most skilful brushwork. Blue is the predominating colour, and "Wedgwood blue" is a well-known term used by decorators. But there are at least eight shades of this colour, from the darkest blue to grey and pale. Of the black, we have the basalte, a dense hard material in which the relief is always black. In the jasper, in addition to the blue, there is the black with white relief, green (about seven tints), pink, lilac, cane or buff colour, red terra cotta, etc. These colours allow all possible combination—three or four may be used upon one object. The earliest jasper was termed "solid," the material having the curious property of allowing the colour to be mixed in the mass. But certain difficulties in firing were met by using the original white jasper and then "dipping" the colour upon the surface only, before the relief was applied. In all ornamental Wedgwood the colour of the field is under the relief and is apparent in the thin parts of the subject, the colour showing through and often improving the effect.

It will be convenient to follow the plan of the Museum catalogue, which is classified under these headings: Plaques or tablets; medallions and cameos; portraits, vases, déjeuner cabinet pieces, lamps, candelabra, inkstands, etc.; busts and figures; Wedgwood, applied or mounted; models by Flaxman and Tassie; and autographs of Josiah Wedgwood and Flaxman.

Of the plaques, Wedgwood, in prophetic vein, said: "My tablets only want age to make them valuable." They are not yet of great age, but are certainly valuable. Mr. Sanderson possesses forty-six. A very rare example, the only one at present known, is Flaxman's "Penelope and her maidens" (the coloured illustration, No. I.). The original measures $6\frac{1}{8}$ by $9\frac{1}{8}$ ins. This beautiful subject justifies Canova's estimate of Flaxman:—"You come to Rome to admire my works, while you possess in your own country, in Flaxman, an artist whose designs excel in classical grace all that I am acquainted with in modern art." Perhaps, had he seen the antique Roman bas-relief of the same subject in the British Museum, he would have added, "or ancient." The wood-cut of this piece here given is from Smith's *Classical Dictionary*, and is lent by the courtesy of Mr. Hallam Murray.

Another fine plaque of Flaxman's design is "Mercury joining the hands of Britain and France," $9\frac{3}{4}$ by 9 ins. (No. II.). This subject was designed to commemorate the treaty of commerce between Great Britain and France, signed on September 27th, 1786. "The triumph of Bacchus and Ariadne,"

No. XI.
TRI-COLOUR VASE.

$7\frac{3}{8}$ by $19\frac{3}{8}$ ins. (No. 212 in Wedgwood's 1779 catalogue), is the only known example. There is a complete series of four plaques: "The sacrifice of Iphigenia," "Priam begging the body of Hector," and two round plaques of warriors and horses, all taken from the Sarcophagus of the Emperor Septimus Severus, in which the Portland vase was found. It is probable that a complete series of these plaques have never before been seen together. The designs were made at Rome, by Pacetti, under the superintendence of Flaxman, who reported to Wedgwood that it would require a fortnight of his work to complete them after Pacetti had finished. A rare example of a large plaque upon pink ground is the "Judgment of Hercules," 6 ins. by 18 ins. (No. III.). This fine plaque may be Flaxman's work; it is described in Wedgwood's catalogue as "modelled agreeably to Lord Shaftesbury's idea of representing this subject." So rare are plaques and medallions of this colour that in 1879 the selecting committee of the Wedgwood Loan Exhibition in Liverpool could not find in all England a plaque of this colour—only one medallion.

There are two of the rare black and white plaques: a circular one of a "Nymph with Cymbals," $9\frac{1}{2}$ ins. (No. IV.), and a very large one, "An offering to Peace," from Lady Templeton's design, $7\frac{1}{2}$ ins. by $19\frac{1}{2}$ ins. (No. V.). Other plaques in the collection are worth mention, especially "Melpomene," of high relief on pink ground.

The medallions, or miniature plaques, are well represented; many are mounted in hand-wrought steel, gold, and other metals, the contemporary

work of Boulton and Watt and the Birmingham manufacturers. Nine are of the beautiful "tri-colour" variety, *i.e.*, the ground of one colour, the border of another, the relief in white. These were not attempted until late in Wedgwood's life, and are masterpieces of the potter's craft. Other examples are in all shades of blue, pink, green, and black.

The Wedgwood portraits in the collection are of much interest, and are described in the catalogue as "Heads of Illustrious Moderns." Twenty-eight of these are exhibited, from the large Boyle, $10\frac{1}{2}$ ins. by $7\frac{1}{2}$ ins., to small portraits for rings, $\frac{5}{8}$ in. by $\frac{1}{2}$ in. The Duke of Bridgewater is a very rare portrait. George III. and the Queen are upon pink ground; Washington, Nelson, Pitt, Garrick, and Maria, Queen of Portugal, in black and white. Many are unique, either for the model or colour.

No. XII.

TRI-COLOUR VASE.

The fine series of vases will be to many visitors the chief attraction. Eighty pieces, including every unglazed body and colour, from the largest of 25 ins. to the smallest of 3 ins. in height. There are two of the "Homeric" vases, one in black and white, with Flaxman's Apotheosis of Virgil and its Griffin pedestal (No. VI.). The companion vase, "Homer," is in blue and white; this vase was made for George IV. when Prince of Wales, and bears the three feathers on its pedestal. The Homeric vases are the largest works in jasper, and it is curious that three only of these black and white vases are known, and all three are in Scotland. Two, each with the Homer subject, are in Lord Tweedmouth's collection at Guisachan; one of these realized 700 guineas at Dr. Sibson's sale in 1877. In Mr. Sanderson's collection there are two pairs of Flaxman's celebrated "Wine and Water" Vases, one in the rare green jasper, the other in basalte with a bronze surface, with the relief of the Borghese Bacchanalian dance, mounted in chased ormolu, probably by Boulton and Watt; the Portland or Barberini vase, of the "first fifty" issue; an Etruscan basalte memorial vase, intended for a tomb, inscribed to the memory of Henry Earle, and dated 1774; examples of the green jasper, as No. VII., with reliefs of seven cupids; many in

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the black and white jasper, as a tall vase and pedestal, with reliefs of Venus in her chariot, by Lebrun (No. VIII.); a pair of vases of Greek form (No. IX.), and the Bridal Vase (No. X.). The "tri-colour" decoration was used for some vases

No. IX.

VASE, OF GREEK FORM.
BLACK AND WHITE.

made in 1792, but few specimens exist. A fine pair, made for an Austrian princess (No. XI.) are remarkable. The bodies of the vases are in blue, pink, and white, the reliefs in white and green. Another of this class, in black and white, has upright scrolls and quatrefoils in green (No. XII.). There are, of course, many other vases deserving notice if the space at my disposal would allow it.

The collection also includes déjeuner cabinet pieces, elaborate presentation teapots, cups and saucers, and other specimens in the jasper body. Many are polished inside by the lapidary, and all are good examples of the careful manipulation and potting of Wedgwood's workmen—equal to anything ever made in the material. One dish, in pink jasper, has the beautiful medallion of the infant Academy, designed by Sir Joshua Reynolds.

There is yet the important series of Wedgwood pieces, applied or mounted, in addition to those mentioned under the head of vases and medallions. Professor Church, in *The Portfolio* monograph of Wedgwood (March, 1894), calls attention to this subject:—

"So, also, one would like to see in a public gallery illustrations of the way in which Wedgwood adapted his productions to the arts of the jeweller and the architect. His bas-reliefs, in various bodies, let into panelled walls, his suites of tablets for the friezes and jambs of mantelpieces, his large vases and busts for the tops of bookcases, and his wine-coolers for the sideboard, cannot be duly appreciated when dissociated from their intended surroundings and ranged in crowded ranks on the shelves of a cabinet. Nor can the artistic effect of Wedgwood's small and delicate jasper cameos be properly seen when these choice gems are fixed in formal rows upon a museum tablet, instead of being framed in cut steel, in gold, in silver, or in ivory, or set in bonbonnières, tea-caddies, and patch-boxes. Our national collections are therefore not inadequate merely on the score of incompleteness, but also by reason of their defective arrangement."

It is one thing to note a deficiency and another to supply the want. Pieces in the original mountings have always been difficult to procure. It is scarcely credible, but a fact, that owners of Wedgwood pieces set in the beautiful chased metal work of his time, have seen fit to alter them from the "old-fashioned" settings to the tasteless machine-made gilt abominations of the middle Victorian period! Of the thirty excellent pieces with the old mountings collected by Mr. Sanderson may be noted —the court sword, a pair of candelabra, boxes for toothpicks, opera glasses, a clock by Vulliamy, a large oval box; a gold box of the Louis XVI. period, with a portrait of Empress Catharine of Russia, given by her to our Ambassador, Lord Cathcart; and a fine pair of bronzes by Clodion, each mounted with a black and white medallion, in harmony with the figure above it.

The remainder of the collection consists of models by Flaxman and Tassie, some interesting

No. VIII.

VASE, WITH RELIEF BY LEBRUN.
BLACK AND WHITE.

No. X.

BRIDAL VASE.
BLACK AND WHITE.

WEDGWOOD PLAQUE.

PENELOPE AND MAIDENS.

DESIGNED BY JOHN FLAXMAN, R.A.

(IN MR. ARTHUR SANDERSON'S COLLECTION.)

the black and white jasper, as a tall vase and pedestal, with reliefs of Venus in her chariot, by Lebrun (No. VIII.), a pair of vases of Greek form (No. IX.), and the Bridal Vase (No. X.). The "tri-colour" decoration was used for some vases

No. IX.

VASE, IN THE [illegible]
BLACK AND WHITE.

made in 1792, but few specimens exist. A fine pair, made for an Austrian princess (No. XI.) are remarkable. The bodies of the vases are in blue, pink, and white, the reliefs in white and green. Another of this class, in black and white, has upright scrolls and quatrefoils in green (No. XII.). There are, of course, many other vases deserving notice if the space at my disposal would allow it.

The collection also includes déjeuner cabinet pieces, elaborate presentation teapots, cups and saucers, and other specimens in the jasper body. Many are polished inside by the lapidary, and all are good examples of the [illegible] manipulation and potting of Wedgwood's [illegible] equal to anything ever made in the [illegible]. One dish, in pink jasper, has the beautiful medallion of the infant Academy, designed by Sir Joshua Reynolds.

There is yet the important series of Wedgwood pieces, applied or mounted, in addition to those mentioned under the head of vases and medallions. Professor Church, in *The Portfolio* monograph of Wedgwood (March, 1894), calls attention to this subject:—

"So, also, one would like to see in a public gallery illustrations of the way in which Wedgwood adapted his productions to the arts of the jeweller and the architect. His bas-reliefs, in various bodies, let into panelled walls, his suites of tablets for the friezes and jambs of mantelpieces, his large vases and busts for the tops of bookcases, and his wine-coolers for the sideboard, cannot be duly appreciated when dissociated from their intended surroundings and ranged in crowded ranks on the shelves of a cabinet. Nor can the artistic effect of Wedgwood's small and delicate jasper cameos be properly seen when these choice gems are fixed in formal rows upon a [illegible] tablet, instead of being framed in cut steel, in gold, in silver, in [illegible], or set in bon-bonnieres, tea-caddies, and patch-boxes. [illegible] collections are therefore not [illegible] merely on the score of incomplete-ness, but also by reason of their defective arrangement."

It is one thing to note a deficiency and another to supply the want. Pieces in the original mountings have always been difficult to procure. It is scarcely credible, but a fact, that owners of Wedgwood pieces set in the beautiful chased metal work of his time, have seen fit to alter them from the "old-fashioned" settings to the tasteless machine-made gilt abominations of the middle Victorian period! Of the thirty excellent pieces with the old [illegible] by Mr. Sanderson may be noted—the court sword, a pair of candelabra, boxes for toothpicks, opera glasses, a clock by Vulliamy, a large oval box, a gold box of the Louis XVI. period, with a portrait of Empress Catharine of Russia, given by her to our Ambassador, Lord Cathcart; and a fine pair of bronzes by Clodion, each mounted with a black and white medallion, in harmony with the figure above it.

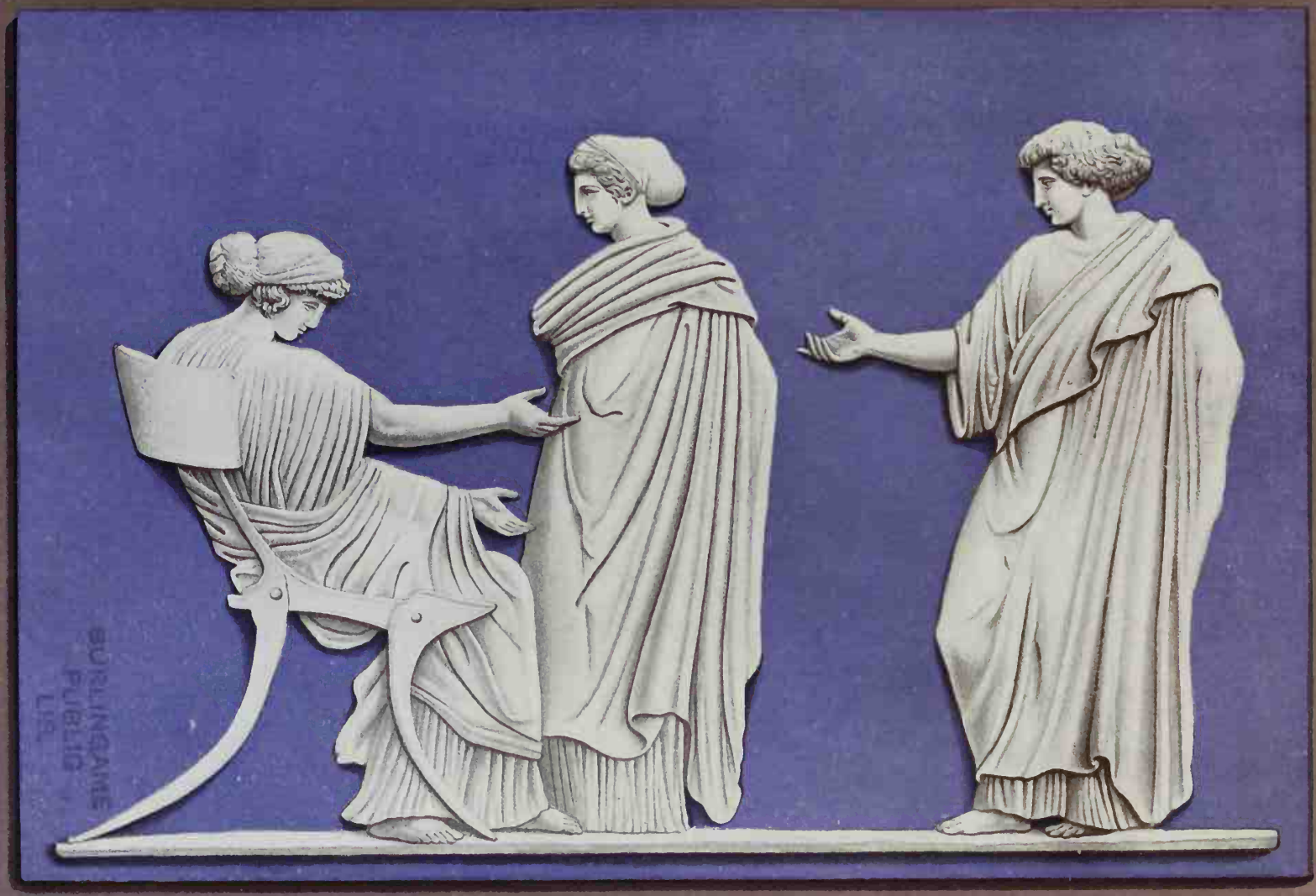
The remainder of the collection consists of models by Flaxman and Tassie, some interesting

No. VIII.

VASE, WITH RELIEF BY LEBRUN.
BLACK AND WHITE.

No. X.

BRIDAL VASE.
BLACK AND WHITE.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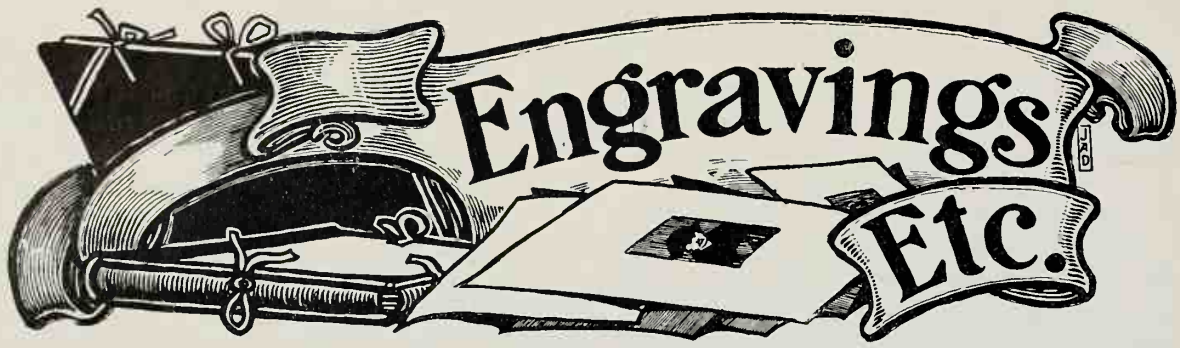
autographs, including a vellum diploma, signed by the Empress Catharine, and original invoices and letters by Flaxman and Wedgwood.

Mr. Sanderson's Wedgwood is but a small part of his valuable art treasures. The loan exhibition of Raeburn portraits at the Mound Gallery in Edinburgh, the exhibition of Spanish pictures at the Guildhall, and the Glasgow Exhibition are indebted to him for valuable contributions. His collections were the subject of a series of illustrated articles in *The Art Journal*, by the late Cosmo Monkhouse, under the title of "A Northern Home."

Josiah Wedgwood's work deserves collecting for special reasons. It is an English art, invented and perfected by a native of England. The designs used for its decoration were made by the best native artists of his time. It was made of English clay, by native craftsmen, without State aid or subsidy, without foreign inspiration. All nations acknowledge his life-long services to the world's ceramic industry. As his epitaph truly records, "he converted a rude and inconsiderable manufacture into an elegant art and an important part of national commerce." His countrymen are advised to collect good specimens of his work while it is possible to do so. A time may come when they may find it difficult to purchase at any moderate price. Greater Britain and English-speaking America are already competing. Wedgwood ware has grace of form and charming colour, and it daily grows in the estimation of its possessor. The blue examples have been called "cold," but the same objection might be applied to the Venus of Milo. The Chinese—no mean authorities upon ceramics—poetically call one tint of blue on their porcelain "blue after rain." Wedgwood blue is a pure colour that never tires, and reminds one of the celestial blue where the skylark soars.

No. V.
AN OFFERING TO PEACE.
LARGE PLAQUE IN BLACK AND WHITE.



AN ENGLISH ENGRAVER OF THE RESTORATION.

BY CAMPBELL DODGSON.

HENRY WINSTANLEY, engraver, inventor and engineer, is one of the many seventeenth century artists of whom very scanty records have been preserved. The little that we do know of him cannot fail to stimulate a curiosity which he has himself gratified to some extent by garrulous autobiographical remarks, inserted in dedications or engraved by way of advertisement, with a charming caprice in the matter of spelling, on his topographical plates. A younger contemporary of the famous William Faithorne, Winstanley is first heard of in 1665 in the service of James Howard, third Earl of Suffolk, at Audley End, near Saffron Walden, in Essex. When the Earl sold that splendid Jacobean mansion, in 1666, to Charles II., Winstanley became clerk of the works to His Majesty at Audley End and at Newmarket. He etched a fine series of twenty-four "Ground-Platt's, Generall and Particular Prospects of all the Parts of his MAIESTY'S ROYAL Pallace of Audley End," in one of which we have a back view of the artist sketching, perched on a high square block of stone, which bears his initials and the date 1676. Winstanley was no landscape painter; his efforts to represent clouds ended in lamentable failure, while the undulating, park-like country, dotted with little trees, and the distant view of the town of Saffron Walden, in the concluding "General Prospect," savour more of the map-maker than of the artist; but in his main purpose, that of recording faithfully the appearance of the noble mansion itself, the etcher achieved conspicuous success. The influence of Hollar is apparent in the technique. The work was not completed till the reign of James II., to whom it was dedicated. A second dedication is addressed to the Earl of Suffolk, as former owner of the building and grandson of its founder. In this Winstanley thus quaintly expresses his object in publishing the plates: "Although it might be the Subject of a learned Pen to describe the Architecture, Symmitry and Scituation of it, I have performed the best of my Endeavours in Delineating of the same according to the Rules of Perspective, and having seen the most Renowned Palaces of France, Germany and Italy (especially from whence Architecture is brought over) and those making so great Noise as to encourage many to make Journeys to observe them, and this lying obscure and not took notice of, I thought it injustice to the Founder that he that had left such a Monument to Posterity had not the same advantage as to have his great works exposed to the view of the World." These are good, patriotic sentiments, and it is pleasant to find that the growing taste for the Palladian style had not dulled our artist's admiration of the less regular beauties of a Jacobean house. The third dedication is addressed to Sir Christopher Wren, "a Person whose Knowledg is not only speculative, but who is most Renoun'd, not only for all his Majestie's Works, but for all the Great Buildings . . . . whose Contrivance and Architecture will be lasting monuments to your fame: and is Suffitient to show that I have Chosen A Patron, that none can gain say." A second series of etchings of Audley End, reduced to quarto size, was published some years later.

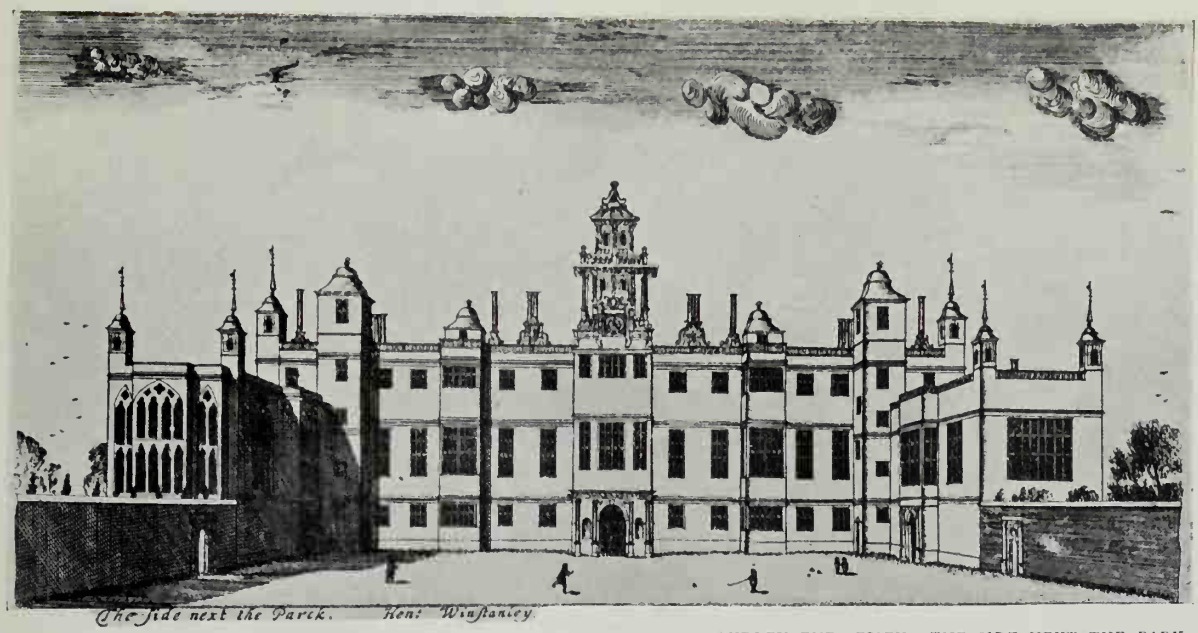
Among other topographical prints by Winstanley of considerable interest are a pair of views of the Earl of Danby's mansion at Wimbledon, one of which is dated 1678. This is the "house standing on ye edg of an hie hill," of which the ground-plan is preserved in the volume of plans attributed to John Thorpe in the Soane Museum (see Blomfield's "Renaissance Architecture in England," I., 87), and Winstanley's view of the front of the house shows the series of grassy terraces and flights of steps by which the entrance was approached, with a coach and six driving across the second terrace, on which visitors had to dismount and ascend to the upper terrace on foot. The other view, "from the great Walke of Trees in the Principle Garden" at the back, includes an orange house, and carefully identifies the town of Harrow-on-the-Hill, which is a conspicuous object in the far distance.

Winstanley's engravings include a pack of playing-cards and an interesting costume piece, undated, but evidently of the time of Charles II., engraved

in the manner of Claude Mellan. A lady and gentleman are seated at an *al fresco* meal under a veranda with columns and curtains. They are too young to represent the Earl and Countess of Suffolk, with whom it would otherwise be tempting to identify them. The husband wears long hair and his hat, cuff and knees are much be-ribboned. The lady, bare-headed, has a low dress and elaborate ringlets. A gentlemanly-looking servant, in a ribboned hat, stands behind his master, and places a hot dish on the table, while a good-looking page waits on the lady, who takes a small soup-tureen off the salver which he carries, the page himself merely removing the lid. Several vessels stand in a wine-cooler behind the master.

after Winstanley's death), informs the public that "the fam'd House of the late ingenious Mr. Winstanley is open'd and shewn for the Benefit of his Widow with all the Curiosities as formerly: and is lately butifi'd and well furnish'd, and several New additions made by her; . . . and is shewn for 12d. each, and to Liverymen 6d. This is known by a Lanthorn on the top of it; and was built and contriv'd by the same Winstanley that made the famous Water Theater at the Lower end of Piccadily near Hide Park; and are both in the possession of his Widow" (*Notes and Queries*, 8th sec. II. 466-7). The fee perhaps explains the turnstile

The view of the house at Littlebury is found in two states. In the first the greater part of the sky



AUDLEY END, ESSEX: THE SIDE NEXT THE PARK.

The print just described, like the view of Wimbledon, bears the address "H. Winstanley at Littlebury." His residence was in Essex, "forty miles distant from London, on the Road to Cambridge." He etched a very pleasing view of his own house, a shapely building of two storeys, surmounted by a lantern and weathercock, and enclosed by a fence with a turnstile. Outside the fence the artist has represented himself, as at Audley End, in the act of sketching. On the front of the house a large clock is matched on the other side by an elaborate astronomical instrument, combined, perhaps, with a weather-glass, and in the courtyard, near a picturesque gabled building, pierced with pigeon-holes, is a windmill, intended, probably, to raise water to the house. A curious advertisement published in *The Post Boy*, December 18th, 1712 (nine years

is occupied by a large advertisement, which was afterwards removed, while the most amusing part of the inscription at the foot disappeared with it. We read in the first state of the print on a scroll: "All Noble men and Gentlemen that please to have their Mansion Houses design'd on Copper Plates, to be printed for composeing a volume of ye Prospects of ye Principall Houses of England: May have them done by Mr. Hen: Winstanley, by way of subscription," etc., the amount being £5, and the author "obligeing himselfe to furnish as many Prints of all sorts, att 4d. and 6d. a Print as any that subscribe shall require, & to deliver one fair sticht Book of as many houses as shall be done when it is demanded without further charge." To this he adds: "You may have also any Prospect of your houses, or any distannce,

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WIMBLEDON.
Orange House
Wimbledon as it is seen from the great Walke of Trees in the Principle garden with a side Prospect of that part which is towards the Orange Garden
And with the View of the Orange Garden and Orange house. Henry Winstanley at Littlebury in Essex fecit.

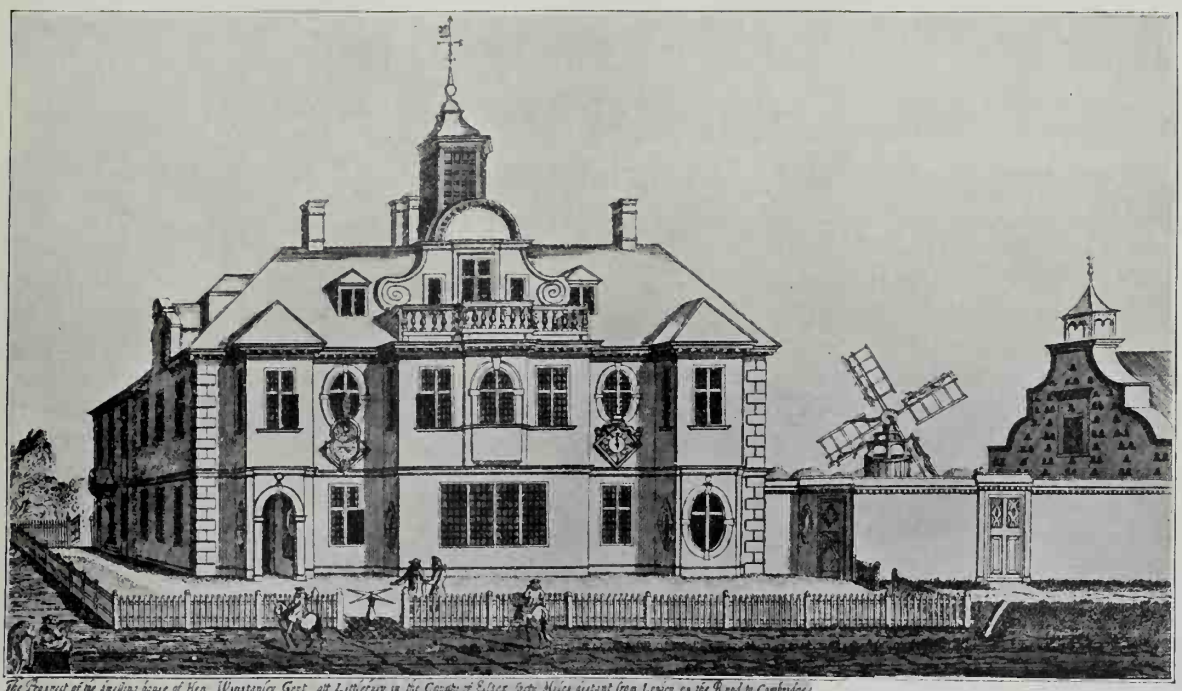
THE EARL OF DANBY'S HOUSE AT WIMBLEDON, "FROM THE GREAT WALKE OF TREES IN THE PRINCIPLE GARDEN."

Painted in Oyle of any sise att A reasonable rate, by me likewise."

On the other side he has explained his motives in language similar to that of the second dedication of the views of Audley End. "Having seen," he writes, "most of ye famosest Houses in France, Italy, and Germany . . . and haveing likewise observed many most worthy houses in England, not onely of Noble men but likewise of Gentlemen, that have bestowed great charges in beautifieing their Fronts with good Architecture & Symmetry, which is for ornament, more than convenientcy. And notwithstanding these great expences, their houses are not only unknown to all forreigners that come not into England, but likewise to all people that travaile not about, and not heard of by many people of ye same County, I have proposed this way to shew my endeavour to serve my Country, by letting forreigne Nations have a sight & small prospect, of what is as much deserveing as in any Kingdome, & an easy way for all my Country men, to turne from leafe to leafe, & soe have a' sight of as many houses in few minutes, as would cost many dayes and weeks to travaile to them."

Finally, at the foot of the print Winstanley gives his address, and adds "to which place any person of quallity in any part of England may send to him, and he will answer their desires, if they please to send notice that they will subscribe to the above-said proposition. I likewise give notice that I have made some Progress in this Worke allready."

So much for Winstanley's "worke" as an engraver. His activity as an engineer is more romantic. We should like to know more about that "Water Theater" in Piccadilly, near Hyde Park, and the "Curiosities" at Littlebury; but the only achievement of Winstanley of which any definite record has been preserved is the construction of the first Eddystone Lighthouse. In 1696 he furnished the brethren of Trinity House with a design for a light-house to be placed on the Eddystone Rock, off Plymouth. The design was accepted, but afterwards modified. The solid base, twelve feet high and fourteen feet in diameter, was, after two years' work, increased to a diameter of sixteen feet, and the superstructure was erected to a total height of eighty feet from rock to vane. In June, 1697, whilst working at Eddystone, Winstanley was carried off by a French privateer, and the work was destroyed. Early in July, owing to the Admiralty's intervention, he was exchanged. In the fourth year of the work, the solid base was increased to a diameter of twenty-four feet, and its height raised to nearly twenty feet. In the same year (1700) the superstructure of the lighthouse appears to have been completed from a fresh design. The whole was a fantastic erection, largely composed of wood, the stone-work of the base being bound with copper or iron. The engraving of the completed building, as given by Smeaton in his history of the lighthouse, is drawn from a very rare perspective view made by Winstanley himself. The entire structure was



The Prospect of the dwelling house of Hen. Winstanley Gent. att Littlebury in the County of Essex, forty Miles distant from London on the Road to Cambridge.

WINSTANLEY'S HOUSE AT LITTLEBURY, ESSEX.

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swept away by a gale on the night of November 26th, 1703, carrying with it the unfortunate designer, who had gone out to superintend some repairs. The second lighthouse was erected in 1706 from the designs of Rudyerd. It was also for the most part of wood, and was burnt in 1755. Smeaton built the third and most famous lighthouse in the years 1756-1759, and his structure remained intact till 1877, when the rock had become so undermined that it was found necessary to erect a new lighthouse on another part of the reef. The "Dictionary of National Biography," from which this information about the lighthouse is derived, is almost silent about Winstanley's work as an engraver and as the enthusiastic student and admirer of the architecture of his native land. It seemed, therefore, worth while to piece together the fragmentary materials which still exist for a more complete picture of one who lived a humble votary of art, and died a martyr to science.

No. I. INAGAWA BRIDGE. BY HOKUSAI.

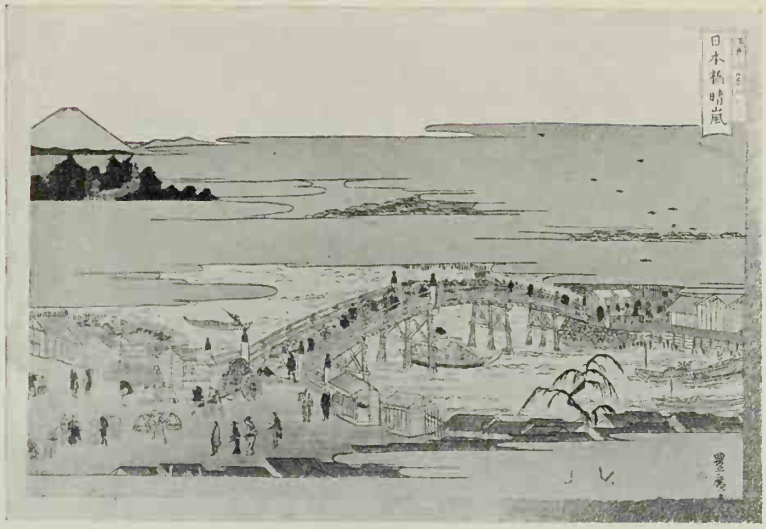
LANDSCAPE IN JAPANESE COLOUR-PRINTS.
BY EDWARD F. STRANGE.

PEOPLE are beginning to know something of what a Japanese colour-print really is; but its technique is so closely related to the treatment of the subjects chosen by the men who used it, that a short summary thereof is necessary for the proper understanding of what follows.

Briefly, then, the process was this. A design was drawn, with the brush, on thin, semi-transparent paper, by the artist with whose name the finished work is always associated. This was pasted, face downwards, on the plank side of a block of soft wood; and the ground cut away so as to leave the lines in relief, by a second craftsman, the engraver. From the block in this state proofs were taken, on each of which the artist indicated the masses of one of the colours he proposed to use; and again the engraver set to work to produce blocks to correspond. So far, then, we have a key-block—printing outlines—and an additional block for each colour. The combination of these at the hands of a third artizan, the printer, gave the finished result. Before leaving this part of the subject it is worth noting that the colours were mixed on the block itself for each printing, and in the best periods carefully gradated to produce the desired effect. The medium used was a kind of size made of rice-paste, and the impression was rubbed off the surface

of the wood with a peculiar circular pad called a *baren*. Most prints show on their backs traces of the rotary motion by which this was done.

The men who made these prints were artizans ranking in the social scale of Old Japan below the agricultural class. By far the greater number of subjects were scenes from stage-plays, portraits of actors or of notable women; and for these there was a great demand—easily intelligible when one realizes the amazing popularity of the drama among the lower classes of the Japanese. But towards the end of the eighteenth century, the perfection of the technical process of colour-printing, by the introduction of a full palette of colours, seems to have suggested its application to the pictorial representation of landscape. It is hard to say with which artist this began. Probably it was a gradual growth, arising easily from the treatment of open-air scenes in the lives of famous heroes: or from the development of the backgrounds which are found in the prints by the later artists of the second half of the eighteenth century. At all events, it is not until the beginning of the nineteenth century that we find a fair number of men producing landscape which relies entirely on its own qualities, the figures introduced being quite subordinate details of the composition.



No. II. THE BRIDGE AT YEDO. BY TOYOHIRO.

It is worth while to lay some stress on this point, especially in connection with another. Landscape was, at the time it became popular among the lovers of the colour-print, no new thing in the pictorial art of Japan. It had been practised by many painters, especially those of the Chinese School, and some of its branches. But the work so produced had absolutely nothing in common with that which is under consideration in this essay. The Japanese painter of landscape had attained a degree of refinement, if not of excellence, which is entirely opposed to the views of, and generally misunderstood by, the European artist. His only aim was the faithful presentation, sometimes of a single object, always of a single impression. Thus you will find the subject of an important picture to consist merely of a waterfall, a tree with two or three falling leaves, the merest glimpse of a mountain with just a suggestion of foreground to get it into its right place in perspective. There is no endeavour to paint right up to the frame. In fact, they had no frames; and knew better than to work their pictures evenly all over, so as to resemble pieces cut out of a carpet. In a Japanese landscape of the higher kind, all the lines of the composition can only lead up to the central arrangement which is its object. They never lead away from it. They never wander off into distracting side issues, which, if you follow them, do but dash your eyes against the gilded nothingness of a frame, and so end. These pictures are not constructed to fight with the tyranny of a wall-paper, or to deal out death and destruction to their neighbours in a picture-gallery. The Japanese have, or had, no picture

No. III. A MOUNTAIN TORRENT. BY UTAMARO.

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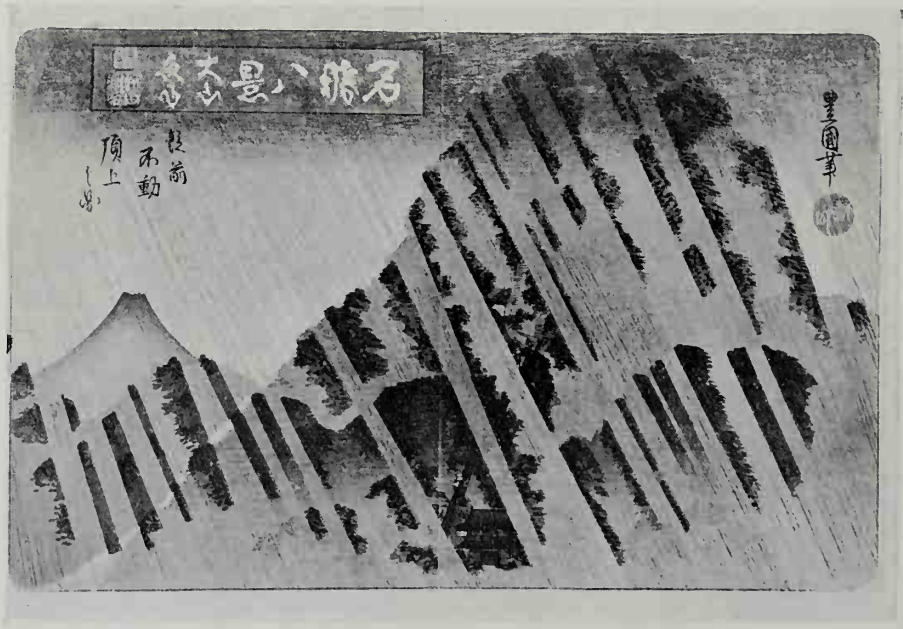
No. IV. LAKE BIWA. BY TOYOKUNI I.

galleries; the collector never let you see more than one painting at a time; the artist tried never to give you more than one impression in a single work. This is the main creed of the best of the old Japanese Schools of Painting, with their many centuries of history. And this explains why the Japanese aristocrat neither knew nor cared for the colour-print; and, if he were not far too polite to tell the truth, would say that he only despises the productions of European artists as something akin to that, in his eyes, vulgar and uncultured production.

At this point, I must emphasise the fact that colour-prints were actually and in fact the productions of artizans of very low degree. True, they insisted among themselves with some pride on a remote connection, through some of their number, with one of the legitimate schools; but there is no evidence that they obtained any recognition at the hands of its members. All the social laws of the time forbade anything of the sort; and the nature of the subjects generally chosen for representation—courtesans and actors—alone made any social standing impossible. These craftsmen worked for the common people; and, in rank, were a little below most of their customers. Almost alone, beneath them, stood the actors: despised utterly in their humanity, however idealised when playing their parts.

Now all the makers of the landscapes before us belonged to this class; and from time to time, dealt with these subjects. We are, therefore, hardly surprised to find that their treatment of landscape—apart from the modifications insisted on by their technique—is entirely different from that of the painters. It comes more nearly to our own art than any other of the pictorial arts of Japan. With a little effort we can hope to understand it, and even to love it; thus furnishing matter for some scorn to the real Japanese amateur of painting. But as there are, apart from the philosophy of the question, very solid reasons why we should enjoy this despised art, we need not be ashamed, but rather proud of the catholicity of taste which allows us to do so;



No. V. RAIN AT NIGHT ON OYAMA. BY TOYOKUNI I.

for the fine colour-print is, in its way, the perfection of craftsmanship. With limitations out of all proportion more close and stringent than those of any other pictorial art in which colour is used, it still attains a marvellous power of conviction. The conventions are not always those to which we are accustomed. Anything like pseudo-photographic accuracy of detail, for instance, is absolutely wanting. In fact, there is no realism in the ordinary sense of the word. Yet the impression produced is intensely realistic. No European painter can give so true an effect of atmosphere

No. VI. A RAINSTORM AT TSUCHIYAMA. BY HIROSHIGE I.

and distance as the Japanese colour-print artist produces with his few simple and yet daring devices. In the actual draughtsmanship of a landscape, he is, at his best, unsurpassed for the power with which he is able to render a mighty expanse of country with just the half-dozen strong lines which, rightly placed, are alone essential. And in the massing of colour, his supreme ideality produces contrasts and harmonies, with a small and restricted palette, that give one a more faithful rendering of those of nature than any of the complicated and laborious colour-schemes to which our painters attain with such toil and difficulty.

The greatest of the landscape artists of this school, as indeed of all his fellows, was Hokusai (1760-1849). He verily covered the whole range of the possibilities of the process, from the delicately-coloured drawings of his "Azuma Asobi" (Walks round the Capital of the East, viz., Yedo), and those of the "Hundred Views of Mount Fuji," with even fewer and slighter tints, to the highly-coloured, enormously vigorous compositions of the class from which most of our illustrations are drawn. His greatest work is perhaps the "Thirty-six Views of Mount Fuji" (the series actually includes at least forty-six), published from 1823 to 1829. These rely mainly on their superb drawing and composition for their effect, the few tints used being quite subordinate. They are already well-known; and we have (as in each of the other illustrations to this paper) thought it more advisable to bring before our readers examples with which they are possibly not too well acquainted. Figue I. is a view of Inagawa bridge, near Nojiri, and is perhaps one of the boldest of the artist's colour-prints. It is impossible not to admire the wonderful down-rush of the torrent, and the effect of enormous height so cunningly produced by the treatment of the cliffs, the figures crossing the bridge, and the distant hills. In one of his graphic letters from Japan, Mr. Rudyard Kipling has

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No. VII.

A HAWK SWOOPING ON THE PLAIN
AT THE FOOT OF MOUNT FUJI.
BY HIROSHIGE II.

described a scene of this kind, and to those who may doubt the truth of the colouring of this print, his account may well be recommended.

But the fashion—if one may so term it—of the last example was not reached all at once. In fig. II. we have one of the earliest of the colour-print landscapes, one of a set of eight views of Yedo—the great bridge, called Nihon-bashi, of that city. It is by Toyohiro, a fellow pupil with Toyokuni I., who died in 1828. This is an interesting example of the beginnings of the later method from the older Chinese formulæ. The print, which is only lightly coloured, is based mainly on the latter school; but the treatment of Mount Fuji, in the distance, and of certain portions of the foreground, shows clearly on what lines the school was to develop. A curious feature will be noticed herein: the use of broad bands (generally of rose-colour) which intersect the whole composition laterally. These were very generally used by Japanese colour-print artists in their landscapes, and are a little difficult to explain. They were probably suggested in the first place by the rising mist; and being found a most convenient device for assisting the composition, and also securing an effective distance, were unscrupulously retained and used whenever necessary. The means never mattered to one of these artists, so long as he secured his end.

No. VIII. THE AUTUMN MOON. BY HIROSHIGE I.

With this example before us, we may also note the habit of selecting a point of view apparently at a considerable height above the subject; several of our illustrations will be seen to have this favourite peculiarity.

Another early and interesting specimen is by an artist who is by no means well-known for landscape work, Utamaro (1754-1806). This print is in monochrome and represents a mountain torrent, with travellers crossing a frail timber bridge under the light of the full moon, which, in the original, is seen just behind the coolie bearing the double load. It was published at Yedo, in 1789, and is of strong Chinese feeling. Later on, Utamaro made a few landscapes on more modern lines, although rather of the type of book-illustration than of the broad-sheets.

Our next examples are from the hand of another artist, a contemporary of the last-named, who is also better known for work other than landscape, the first Toyokuni (1768-1825). He was a man of singular power and versatility; and it was hardly to be expected that he should not exercise his talents at a class of subject which appeals so strongly to all Japanese, of whatever rank and station. But he seems to have preceded the popular demand for prints of this nature—or to have, at all events, been too much occupied with meeting that for theatrical scenes and characters, to have given much time for it. His prints of landscape are rare. They are, however, of great merit, and should be prized for their own sake when met with. I have chosen for illustration two which especially compare with those of the artists next to be considered, for reasons set out in their place, as well as for their intrinsic value. The first (fig. IV.) is a picture of wild geese descending into the forest of Miho-no-Matsubara, in the Province of Suruya, and of the Temple of Seikenji, on Lake Biwa: a masterly composition, in the original most beautiful in colour—the dominating effect of Mount Fuji with its snow-clad summit being hardly reproducible in the coldness of black and white. The other (fig. V.) is a rainstorm at night on the mountain of Ōyama, near the steep ascent to the popular shrine of Fudō. The latter is a wonderful representation of a subject in which these men achieved a rare success—the treatment of falling rain.

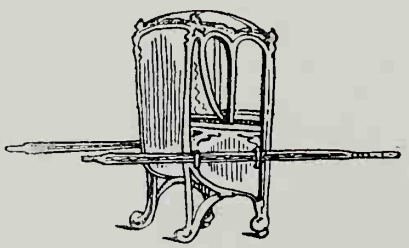
The latter is an interesting companion piece to fig. VI., a rainstorm at Tsuchiyama, on the great Tōkaidō road (from Tōkiō to Kiōto), the various points of interest of which have furnished the subjects of so many pictures and poems. It is by

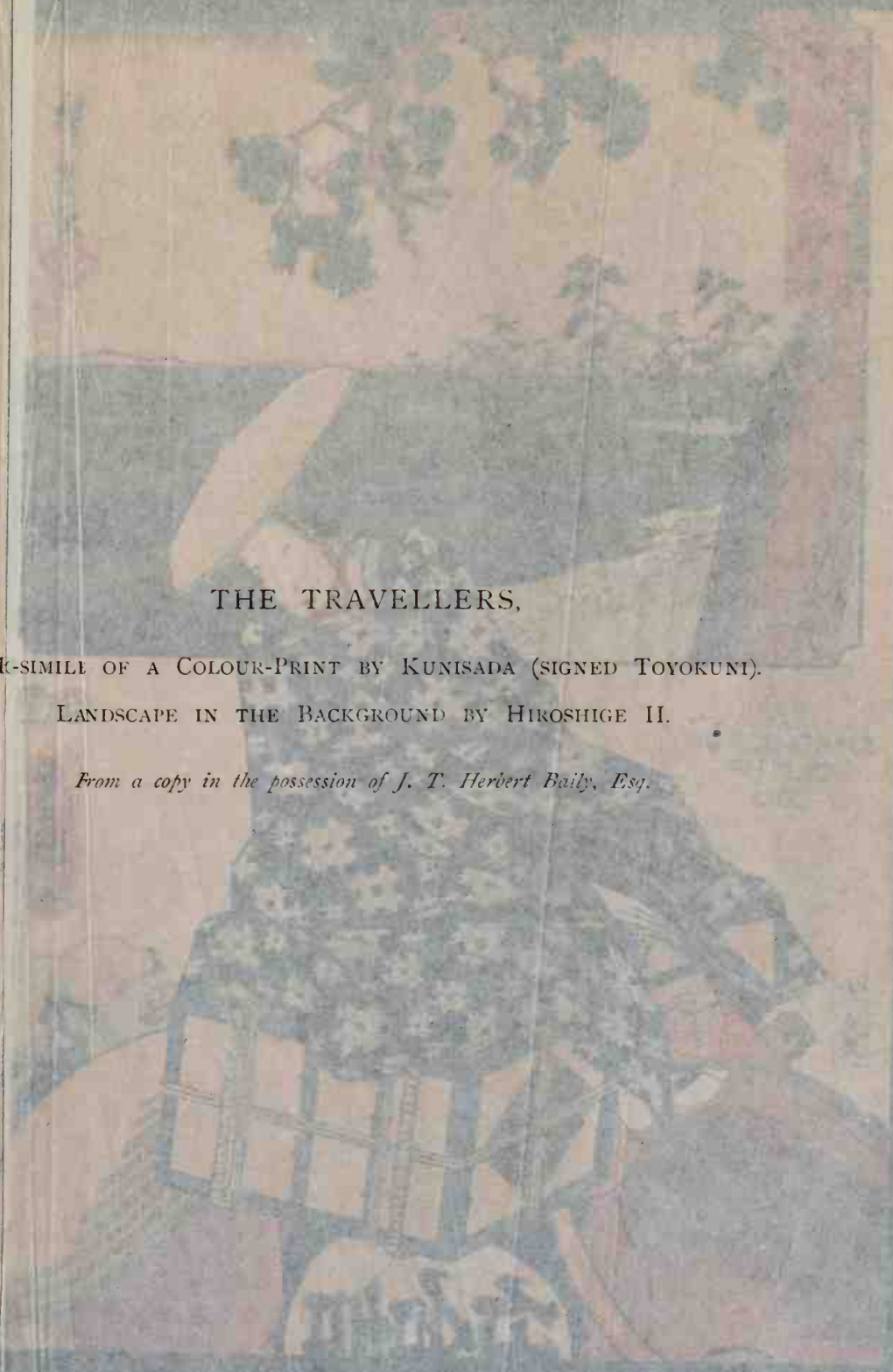
Hiroshige I., a pupil of Toyohiro, and perhaps the best-known of all the colour-print artists who devoted themselves to landscape work. Another example of this craftsman, the autumn moon seen from Ishiyama (fig. VIII.) on Lake Biwa, is from the small series of eight prints devoted to views in this beautiful neighbourhood, which rank among his finest achievements, and for their poetry and delicacy have never been excelled. Fig. VII., our last specimen, is by Hiroshige II., and represents a hawk swooping over a snow-clad plain at the foot of Mount Fuji.

There has been a great deal of controversy as to the division of the work represented by the last three examples among two artists of the same name, instead of assigning it all to one. This is not the place to enter into the details of the arguments for and against the attributions given above; but when one compares that assigned to Hiroshige I. with that of Toyokuni I.—who, be it remembered, died in 1825—one is compelled to see that they have very much in common. The later Hiroshige was a master of design—the decorative value of the print before us shows it; but the earlier man had no need to force his effects by such dramatic means. His work is more delicate, more refined, his choice of colours different, and also his drawing of the figure. As far as one's judgment of the prints themselves can go, all the evidence is in favour of the Japanese tradition, in itself a witness not lightly to be set aside.

There were others of these craftsmen who made good landscapes—Keisai Yeisen, Hokkei, Hokujiu and Kuniyoshi among them; but of these space does not permit us to speak at length. The later prints are often crude in colour and by comparison coarse in detail; but they are still far above anything of the kind yet produced in Europe; while as examples of a purely democratic art, called into existence and maintained by the good taste of the lower orders of what it has been, till lately, the absurd fashion to term a half-civilized country, they must always have the very highest ethnographical value. For the lover of the beautiful, their rank is beyond this. He will prize them for their own sake; and, in this land of dark and dingy surroundings, be grateful to the almost forgotten artizans whose humble labours bring him so much joy.

NOTE.—It is difficult to give a precise indication of the market values of the prints alluded to in the above paper, as so much depends on the condition of the particular specimen. The finest impressions of landscapes by Hiroshige and Hokusai have sold in Paris for as much as 750 francs each; but excellent prints should generally be obtainable at from £2 to £5, and examples by other artists at from 10s. to £3. At the recent Bowes Sale in Liverpool, prints by Hokusai realised from £2 upwards.





THE TRAVELLERS,

FAC-SIMILE OF A COLOUR-PRINT BY KUNISADA (SIGNED TOYOKUNI).

LANDSCAPE IN THE BACKGROUND BY HIROSHIGE II.

From a copy in the possession of J. T. Herbert Baily, Esq.

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Silver, Coins Etc.

ANCIENT COINS AS AIDS TO HISTORY.

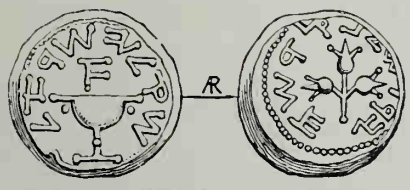
BY S. M. SPINK.

THE collecting of coins is no new pursuit. So interesting is it and so fascinating, that it has had its votaries from the times of the Romans, and then, as now, crowned heads were glad to number cabinets of coins amongst their choicest treasures.

The science of numismatics is of great utility to the historian, if only for the reason that its veracity is unimpeachable. If a coin fixes the date of a

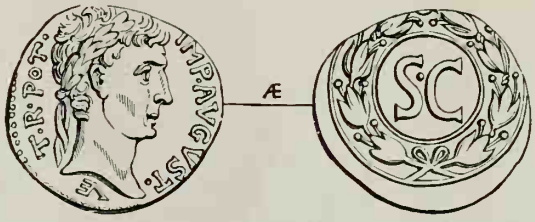
FIRST BRASS OF AGRIPPINA THE ELDER.

tyrant or a dynasty, that date becomes henceforth the date of that ruler or reigning house, notwithstanding all that may hitherto have been received to the contrary. Coins are really the tablets, the books, the library of the historic past, and as such merit the highest place amongst the treasures of bygone ages in the estimation of the historian.



SHEKEL OF SIMON MACCHABAEUS.

That the invention of coinage did not take place until about seven hundred years before the present era does not militate against this eulogy. The history of the ancient Greeks, of the Romans, and of other contemporary peoples, not to speak of that of the later nations that arose phœnix-like from their ruins, is all subsequent to the invention of coins, and though we may regret that some still more ancient



ROMAN COIN OF ANTIOCH.

Gyges was not illuminated with the brilliant idea of stamping the rude pieces of metal with some device illustrative, by its very barbarity, of the times to which he belonged, yet much that is of chief interest to the student of mankind, to the historian, and to the lover of art is covered by the range of the coin-period. Beyond that period much of the world's history is uncertain or fragmentary, whilst most of its art before the times of coinage is rude and archaic, and will not for a moment compare with the artistic triumphs of Greece or of Rome.

To the historian coins, especially those of early times, are simply invaluable, for they either serve to

MEDALLION OF HADRIAN.

corroborate or correct written history—often indeed in sore need of such assistance—or they perform the much more valuable part of furnishing him with details, absolutely authentic, of some long-forgotten princes or cities whose very names may

have fallen previously into utter oblivion, and thus serve to fill up important lacunæ in the book of history. In support of this statement may be adduced a few remarkable facts recently recapitulated by the learned French numismatist and archæologist, M. Babelon, before the Congrès des Sociétés Savantes, at Paris, in the year 1897. The learned antiquary shewed that the very existence

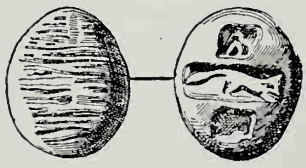
TETRADRACHM OF PHILIP II. OF MACEDON.

of many Macedonian tribes, such as the Bisaltæ, Edoni, Orrescii, Odomanti, the Pæonians, and others, is only revealed to us by means of their curious and expressive coinage. Even the name of the river Rheon is only known by means of coins, as is also the port of Lacydon. By the same means, too, more than a dozen names of the Kings of Bactria have been dragged from profound obscurity into the light of history, and are made to occupy their rightful places, which otherwise had remained vacant, upon the roll of Bactrian rulers. Similarly, the chronology of the Kings of Parthia, of Sidon, of Byblos, and of those of various cities in Cyprus is solely indebted to numismatics for its correct arrangement, whilst the history of the dynasties of Cilicia, of Pamphylia, of Lycia, of Caria, and of

FIRST BRASS OF PERTINAX.

Cappadocia is founded and consolidated by the various coins which have emanated from their mints.

It is necessarily impossible, within the scope of a short article, to trace even a tithe of the connection which exists between the early coinage and history, but what has been adduced will serve at least to shew that in coins, imperishable as they are faithful, is found a mine of material both for the archæologist and the historian. Nor are they of less value to the student of mythology. The earliest coinage of Greece exhibited the mythological religion of the age, and honour was duly paid to the numerous deities whose temples filled the land. Indeed, Professor Curtius (*Numismatic Chronicle*, New Series, vol. x.) considered that the very places of mintage were the temples, and concluded that all Greek coins were originally sacred and all money the property of the temples. Mythology was so integral a part of the lives and customs of the primitive Greeks that we get, as it were, a true portraiture of their early history in their coins which have come down to us. Their history was necessarily that of a simple and pastoral people for the most part, whose lives were interwoven



ELECTRUM COIN, PRIMITIVE.

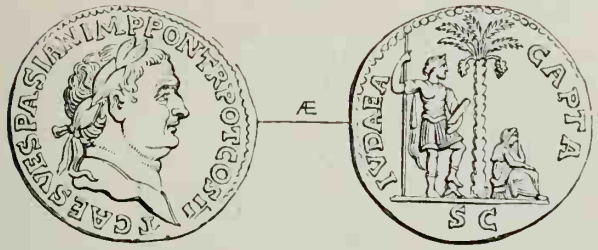
with their polytheism, and whose civilisation was yet in embryo, so that their natural characteristics were hardly yet unfolded. Their coins, therefore, rude and archaic as they are, may be considered as an exact reflex of the peoples who issued them.

Only in later times do we find the presentation of the numerous deities gradually give way before the portraits of living rulers, whose waning respect for the gods of their ancestors was replaced by a very practical belief in themselves, so that we need not be surprised that they quickly availed themselves of such an opening for personal aggrandisement when once the charm had been broken and when the people no longer insisted upon their once-favourite deities having the first place upon the coinage. Henceforth, shortly after the death of Alexander the Great, these personal portraits

LATE TETRADRACHM OF ATHENS.

became the rule rather than the exception, and we are indebted to coins for correct delineations of such renowned conquerors as Alexander, Ptolemy Soter, Mithradates, Demetrius Poliorcetes, and many other kings, rulers and generals who have left deep and lasting impressions upon the history of their times. In this connection, Dr. Head declares that "the interest of post-Alexandrine coins is that of a gallery of authentic portraits."

In this short survey of the coins of ancient times those of Rome must not be overlooked, for although unequal from the artistic point of view to the exquisite coins of Greece, yet many of them are very beautiful and vigorous, whilst the superb



FIRST BRASS OF TITUS.

series of personal portraits which is presented on the coins of the later times of the Empire renders them of great interest and value both to the historian and to the numismatist. In the early history of Rome, as in that of Greece, the coins bear upon them characteristic presentments of the favourite deities of the people, and it was this peculiarity that gave to those early coins a legal sanction. This custom, however, precisely as in the coinage of Greece, soon began to give place to portraits of historical or half-mythical personages, and later still to portraits of those whose successes in the field obtained for them the gratitude of the State. From B.C. 36, when Octavius received special honours from the Senate, the Roman coinage exhibits an unbroken succession of beautiful portraits of Dictators and Emperors, whilst the reverses amply illustrate the passing events of the time.

It is remarkable, too, how faithfully coins reflect, if in an unobtrusive way, the prosperity or decadence of a state. Those of ancient Greece,

AUREUS OF POSTUMUS.

no less than those of Rome, portray with unerring truth the rise, zenith and decay of those celebrated nations. In the case of Greece, its prosperity can be measured by the degree of art and general excellence that its coins display, and in that of Rome no coins surpass those issued by Augustus in that "Golden Age," so soon to grow old and decrepit. When we arrive at the period

DENARIUS OF AUGUSTUS.

immediately preceding the reign of Diocletian, bankruptcy threatened the once-pround and rich empire, and the coinage faithfully reflected its rotten and well-nigh hopeless condition.

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MARKS ON POTTERY & PORCELAIN. BY FREDERICK LITCHFIELD.

IN a short article on the marks on pottery and porcelain one must not be too technical, but a few general observations may be useful before passing on to indicate some of the more important systems of marking the specimens adopted by the different factories. For this purpose one may roughly divide the material manipulated by the potter into two distinct classes—pottery and porcelain; the chief difference between the two being that pottery or earthenware breaks with a rough fracture, and china or porcelain with a smooth fracture, like glass.

To this class of pottery belong the early ceramic productions of all countries, termed archaic pottery; the beautiful and highly valued enamelled earthenware or Majolica of the fifteenth and sixteenth centuries, of the Italian potters; the French enamelled earthenware of Bernard Palissy of the sixteenth century; the faïence of Rouen, Marseilles and other French towns; the famous stoneware of John Dwight, the Fulham potter; the salt-glaze ware of Elers, the Dutch potters, who came from Holland to this country late in the seventeenth century; Wedgwood, Spode, and, later, Minton and Copeland, the Staffordshire potters.

Of porcelain, the oldest is the Chinese, undoubtedly, although the date of its production is involved in obscurity. According to Chinese tradition, porcelain was first invented under the Han dynasty, in the country of Sin-p'ing, between the years 185 B.C. and A.D. 88. It was first imported into Europe about the fifteenth or sixteenth centuries, and the richest collection of oriental porcelain at the present day is that contained in the Japan Palace at Dresden, where it fills thirteen rooms.

The manufacture of porcelain was begun in Europe at the beginning of the eighteenth century by a chemist named Böttger at Meissen, in Saxony, about 1709, and the great Dresden factory then founded by Augustus II. still flourishes. From Meissen the secrets of porcelain-making were carried by runaway workmen to different cities and towns of Germany, Holland, and France, and factories were established and patronised by the crowned heads and nobility of Continental Countries and States. The first real porcelain made in England was at Bow, about 1730, followed, later, by the famous Worcester, Chelsea, Derby, and other wares.

Though it may seem a strange thing to say in an article on marks, I feel bound to express my opinion that an exaggerated value is placed upon the mark. In estimating any particular specimen of pottery we should remember that the mark is by far the easiest part of a forgery to produce, therefore we should first of all be satisfied that the specimen has the characteristics of its kind, and accept the mark only as confirmatory evidence. The accompanying illustration is the reduced *fac-simile* of a chart of many representative marks which may prove of service to readers, many of whom probably have little idea of the enormous number of different marks and monograms on pottery and porcelain. They number between 4,000 and 5,000, and may be roughly divided into two classes, potters' marks or artists' signatures, and *fabrique* or factory marks. Thus the signature of Maestro Giorgio (which he varied with almost every plate or vase he decorated) is not a *fabrique* or factory mark, while the crossed swords of Meissen and the sceptre of the Berlin factory are factory marks.

The Chinese potters divided their periods into dynasties and reigns, and some of these marks interpreted into English would read thus:—"In the reign of Tchun-ti, of the great Ming dynasty, in the Tching-hao period" (1426-1487). Other marks indicate the purpose for which the specimen was intended, or are inscribed with a legend indicating a wish for long life or prosperity.

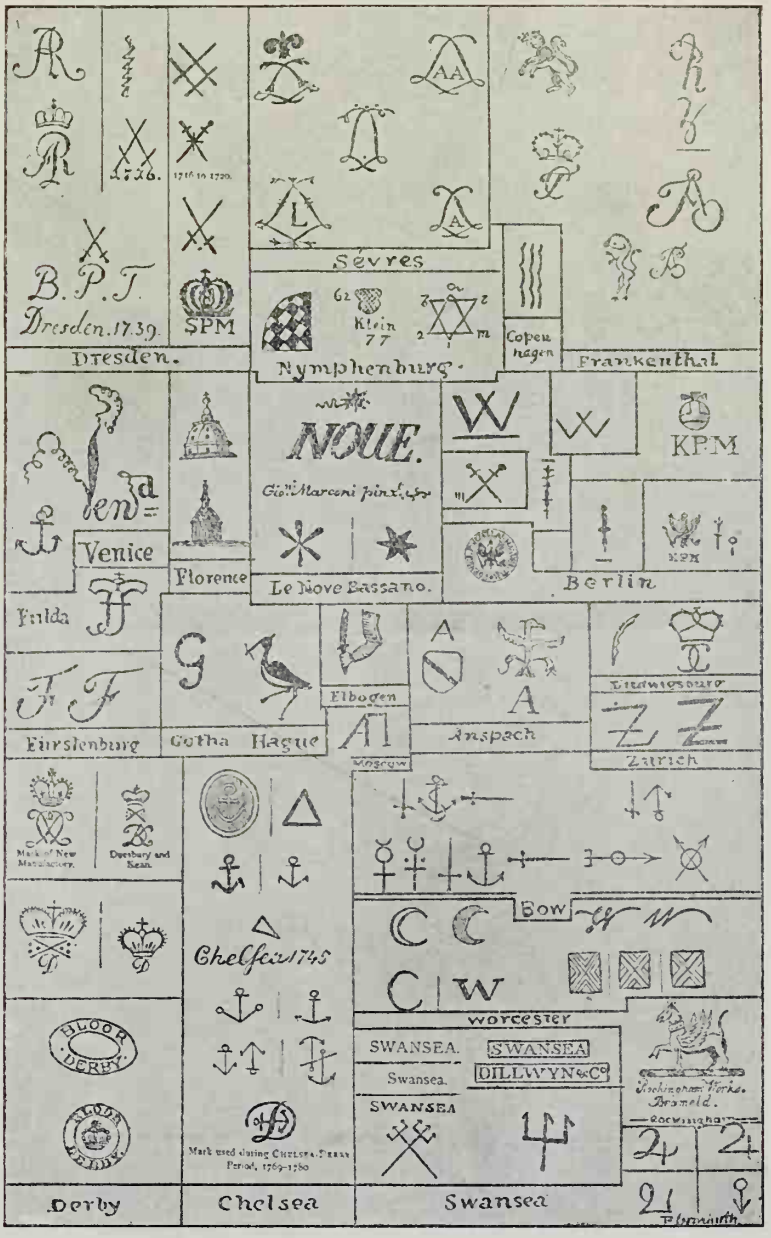
The Sévres marks commenced in 1753 with the two L's in reversed cypher, and the letter A between them to indicate the year; then follows the remainder of the alphabet (omitting W) until Z was reached, that letter indicating the year 1777; after that the double letter period, AA, *et sequitur*, commenced, until the factory was closed during the Great Revolution.

In modern times the system of marking is different.

The capital S for "Sévres" is followed by the last two figures of the year of manufacture; thus, S. 64 would mean made in 1864. There are also upon specimens of Sévres porcelain a great number of decorators' marks, generally placed *outside* the reversed L's. Some of these are very curious, and amongst them is that of Vincent, a gilder, who marked pieces decorated by him with the figures 2000, *vingt cents* being a rebus on his name; others marked just their initials, like LG for Le Guay, and many adopted some sign or symbol, like the knights in the days of little learning and much chivalry.

The Sévres marks were not protected in any way, and with the demand which sprang up for decorative vases, services and specimen cups and saucers in the style of the old Sévres, an industry has flourished in Paris for the past forty or fifty years making china of this kind, and bearing a mark in imitation of old Sévres. It is quite frequently described in catalogues as such, and in many cases the letters between the reversed L's, such as C or BB, which in the mark of the genuine specimen of the Sévres factory would stand for the year 1756 or 1779, really indicate the initial of the maker, or rather of the decorator, of the white porcelain articles in the Sévres style, such as Caille and Barreau et Barreau, two well-known firms of producers of this *genre* Sévres.

The first Dresden marks (about 1709-1710) were the caduceus or rod of Æsculapius, adopted by Böttger, the discoverer, who was a chemist, and the monogram AR for Augustus Rex, the elector of Saxony. The early specimens of Dresden marked with the genuine AR are very rare and valuable, but Dresden china marked with this monogram is very common, because some fifty or sixty years ago a private firm named Wolfsohn, in the town of Dresden, adopted this mark, which they said was not a *fabrique* mark of the government factory of Saxony, but only the monogram of its founder, and until this practice was stopped, quite recently, by lengthy litigation, many thousands of pieces were sold bearing this mark, which is, therefore, found upon china having only a decorative value. One may note *en passant* that after the legal victory of the Royal Meissen factory, Wolfsohns adopted a new mark, which is still common—a letter D surmounted by a crown, often called "Crown Dresden."



MARKS ON OLD CHINA.

There are also other manufacturers of so-called

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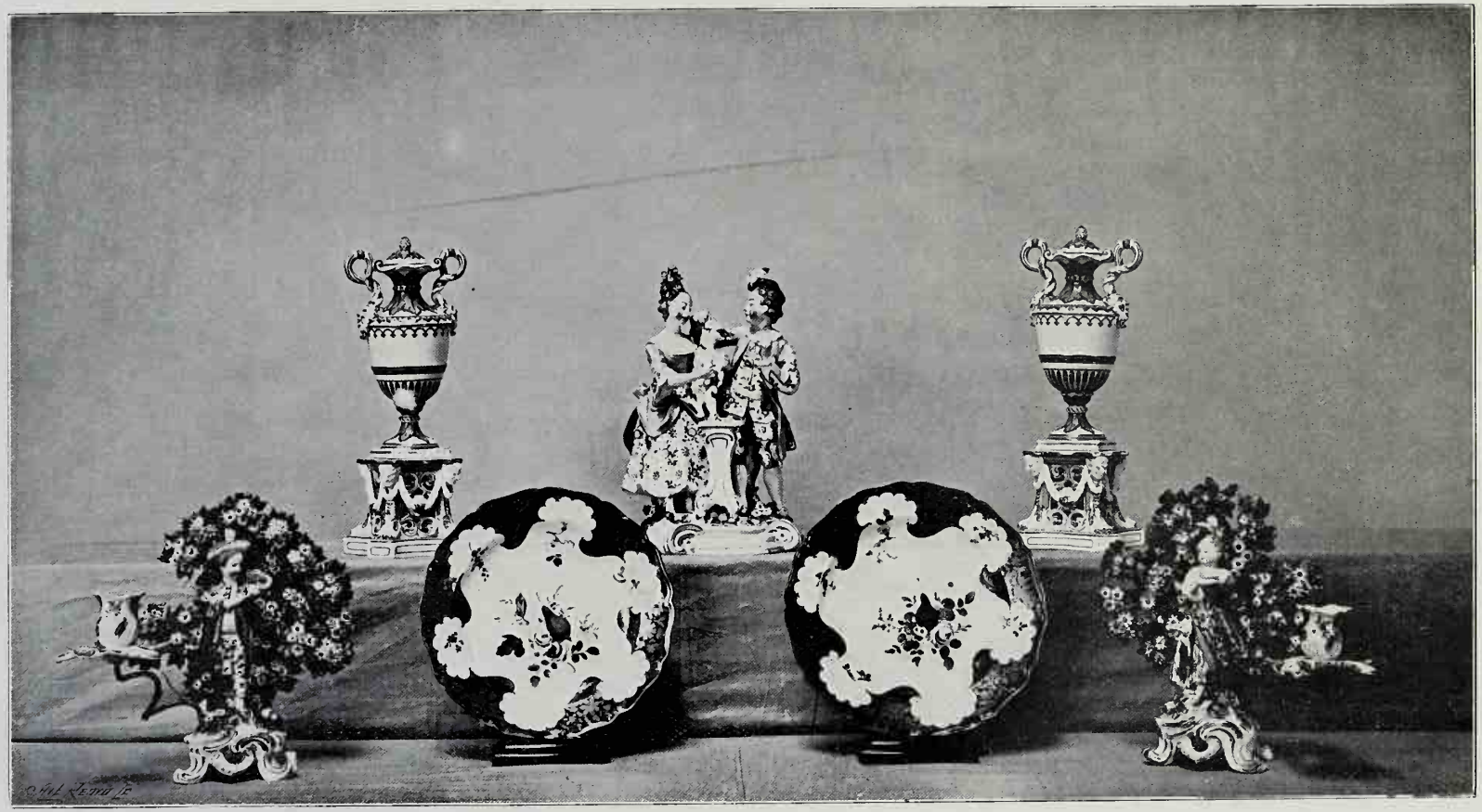

1. A PAIR OF CHELSEA-DERBY VASES, BLUE AND GOLD.
2. A CHELSEA GROUP, TEACHING THE DOG TO SING.
3. A PAIR OF BOW CHINA CANDELABRA.
4. A PAIR OF WORCESTER PLATES, CRIMSON AND GOLD, PART OF THE CELEBRATED SERVICE LATELY IN THE COLLECTION OF SIR HENRY HOPE EDWARDES, WHICH REALISED £1,018 AT CHRISTIE'S.

"Dresden" china, and on the continent this is distinguished sometimes by speaking of it as Dresden as different from and inferior to Saxe.

The letters KPM and KPF (Königlichen Porzellan Manufactur or Fabrik) are also found on the earliest specimens. Then, about 1720, the "Crossed Swords" mark was adopted and used, sometimes singly and sometimes together with some of the above letters, until the time of Höroldt, a director who adopted a smaller mark with the hilts of the swords touching. Later (about 1770) came the "dot" between the hilts of the swords, called "Saxe au point" or "King's period," and later again the star between the hilts, indicating the Marcolini period, which lasted until 1814. The modern mark is the Crossed Swords, generally with a number scratched in the paste.

The Worcester factory altered its marks at different times as the direction and proprietorship were changed. Thus from the commencement of the factory in 1751, until the end of what is known as the Dr. Wall period, in 1780, we have the crescent open and closed, the square mark, the initial W in different forms, printed and cursive, the Oriental characters, and the Dresden Crossed Swords. Then, after the purchase of the works by Flight, we find the word "Flight" accompanied by the crescent, the words "FLIGHT AND BARR" and "BARR, FLIGHT AND BARR," with inscriptions "ROYAL PORCELAIN WORKS, WORCESTER," also the address of the London Depôt, No. 1, Coventry Street, and the initials printed and impressed F. B. B. surmounted by a crown. Later come the initials of Kerr and Binns in a shield, from 1852-62, during their proprietorship. Then, when the Worcester Porcelain Company was formed in 1862, a circular stamp with the monogram of the company and date 1862. This mark is still in use. Chamberlain's Worcester and Grainger's Worcester have also distinctive marks.

The Crown Derby Factory adopted different marks indicating the vicissitudes of its history. The crown surmounting two crossed sticks with dots; later, the German text "D" under a crown, and also the words "Bloor Derby" after the purchase of the works by a man of that name. Duesbury, who started the Derby works, purchased the Chelsea factory in 1769, and carried on both works until 1784, during which time he used marks indicative of the dual period—a cursive D with an anchor and also an anchor surmounted by a crown. These marks were nearly always in gold. In 1875, a new Crown Derby Limited Company was formed, and the mark two D's in reversed cypher surmounted by a crown, and a variation of this mark since 1890, when they were permitted to add the words "Royal Crown Derby," has been used.

Some pieces of Vienna china, in addition to the shield mark, bear figures such as 84 or 814 impressed in the paste; these signify the dates 1784 or 1814. Underneath the crown and the C. T. (monogram of Charles Theodore, elector of the Palatinate in Germany) we find sometimes in blue, figures such as 77 or 78, indicating the date 1777 or 1778. Thus, if the specimen and the mark be genuine, we are sometimes able to determine the exact date of its production.

In addition to these marks are also to be found, frequently only after carefully cleaning the bottom of the figure if unglazed, and therefore ingrained with discolouration, such initials as indicate the modeller; a B for Bacon, the Royal Academician who modelled some excellent Bow figures; R for Roubilliac, the famous French sculptor who modelled at Chelsea; the initials of John Donaldson on some famous Worcester vases; a curious monogram Ⓓ on some Buen Retiro figures modelled by Ochogaria; and there are many others too numerous to mention in a magazine article.

Since the marks on china have given a greatly enhanced value to the specimen which, by means of the mark, can be identified, a considerable trade has grown up in the manufacture and sale of china bearing forged or counterfeit marks, and in my "Pottery and Porcelain" I have devoted a chapter to the illustration of some of the chief of these. Besides the forgeries of existing marks, there are many of a misleading character, and it not infrequently happens that young collectors having been induced to buy some worthless piece of china on which there is a mark which cannot be found in any of the books, come to the conclusion that they have secured some exceedingly rare find. The best way—if one have not the knowledge requisite to forming a judgment—to avoid the disappointments which ensue from such unsatisfactory purchases, is to buy only from dealers of repute, and always to get from the vendor a descriptive invoice which enables the purchaser to have the deception, whether accidental or intentional, corrected.

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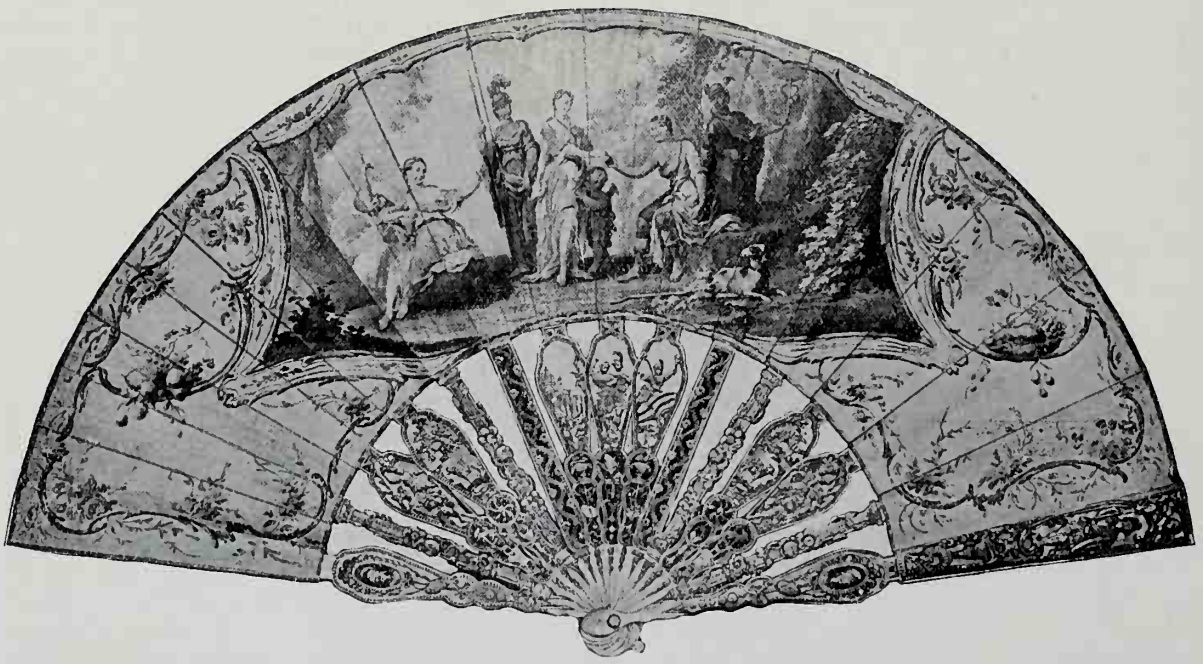
"*L'eventail, c'est l'épée de la femme.*"

TAKE this tiny creation of gauze, ivory and paint in your hand, and look at it. Slight airy trifle that it seems, it is the work of many hands, the inspiration of poet and artist—the woman's weapon in skirmishes of love—and its history is interesting and intricate enough for the erudition of a scholar. It has received the loving care of the painter, carver, gilder, and jeweller, and the skilled attention of many subordinate craftsmen; it top part or leaf may be of silk, vellum, tulle, lace, kid, chicken skin, paper, silver filigree, feather, palm leaf, ivory pierced to look like the finest lace, or painted, and often decorated in the famous "vernis Martin," skin, taffeta, or bone; the fan-stick may be of mother o' pearl, ivory, bone, tortoise-shell, sandal, or other woods. The frail thing has reigned from the legendary days of King Nila's daughter (who fanned the sacred fire, the Sanskrit poem tells us, on which her father's success and glory depended) and will reign till the dying world, grown cold and hoary, has no further use for the breath, or love for the beauty of it. When royalty and divinity were one in the eyes of mankind, it was dignified to a royal attribute, and from the earliest days the primitive artist exerted his imagination to weave it into leaf-like shapes with coloured reeds and grasses.

From the bas-reliefs on the ruins of Koyundjik we have proof that the Assyrians, some 3,000 years ago, understood the art of fan-making; on a bas-relief at Nimroud a slave is waving a fan to cool the liquid in a vase.

Among the old Egyptians the office of fan-bearer was one of great dignity and importance, and we see in the frescoes adorning the Palace of Medinet-Abou at Thebes that Rameses the Great (1300 B.C.)



Pearl, richly carved, gilt and burgauté, painted in pure water colour on chicken-skin with the "Judgment of Paris," and decorated with fruit and scrolls. Period Louis XVI.

had for fan-bearers twenty-three sons of the Pharaoh; and in the hands of Cleopatra the beautiful, the wild, we may imagine it more than a trifle—it would become an important weapon. In the first centuries of our era its use was adopted by the Arabs, who gave it the sentimental, poetical, and sarcastic nature of the script fan of the Chinese; in the "Sleeper Awakened," Abou-Hassan is described as being fanned by seven beautiful women. In the Hawaiian Islands, from time immemorial to this present day, the fan has been a symbol of authority, and the same custom prevailed among the Incas in Peru and Mexico before the Spanish conquest, when the handles were adorned with the much-named precious stone, "theoatzehuaquetzalli."

Pearl sticks, carved, gilt, and burgauté. Three Medallions. Painted with scene "Abduction of Helen" on chicken-skin. Louis XIV.

It is impossible to describe in this short space the exquisite workmanship of the Japanese and Chinese fan-makers—the subject would involve one in labyrinths of history, national and peculiar, in long discussions as to merits and demerits, questions of technique and design. Such men as Chi-ki-long would claim notice, who at the beginning of our Christian era acquired a brilliant reputation in China for his method of beating gold into lamels, fine as the wing of a cicada, applying them to the two surfaces of the screen, varnishing, and then painting them with rare animals and unusual birds, and finally glueing over all delicate transparent leaves of mica. Mention would also have to be made at great length of the different kinds of plicated fans or hand-screens, of those made of lac or painted feathers, of folding fans made of filigree silver, sandal wood, mother o' pearl, ivory, screens of tails of argus feathers, and of embroidered marceline. In Japan the fan has become a universal part of the national costume and life; it is used for salutation in the street, the soldier carries it, and time has evolved a special kind for every usage. There is the Court fan, the kitchen or water fan, the fan to be used as bellows, the dancing fan, tea fan, war fan, and so forth.

It was probably through the Phœnicians and Phrygians that the fan reached Greece from Asia Minor; it was in general use in France in the fourteenth century, and the earliest record of it in England is 1307. Queen Elizabeth had twenty-seven at her death, and as she advanced the opinion that the dainty trifle was the only gift a queen might receive from her subjects, it is fair to suppose that these represented offerings from her many admirers. It was during the reign of the second Charles that

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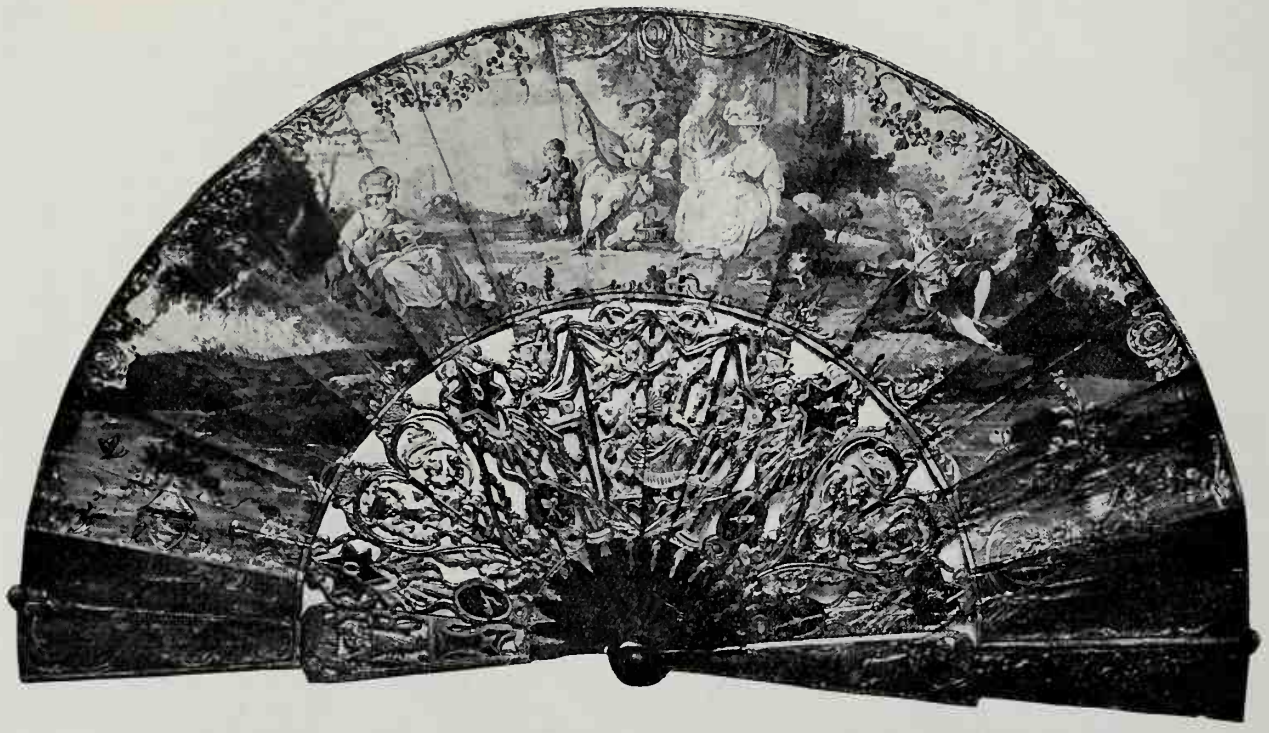
the trade became of sufficient importance to need protection from foreign rivalry—a protective duty of forty shillings a dozen was placed upon imported fans, and if painted their importation was forbidden. Under Queen Anne the London manufacturers obtained a charter of incorporation, and thereafter the trade of fan-making within the city was limited to members of the corporation.

In the eighteenth century fans had an etiquette of their own in the French Court. One of the details forbade that any fan except her own should be opened in the presence of the Queen, and if she happened to drop a glove, or to ask her ladies for anything, it was handed to her on the latter's half-opened fan. In 1744 it is interesting to know that Louisa Ulrica, Queen of Sweden, instituted the "Order of the Fan," for the ladies of her court, which gentlemen were afterwards allowed to join, proving that the fan is always attractive and indispensable to women even in countries where they are less necessary to cool the air than to carry on gentle warfare.

Théophile Gautier, in "Tra los Montes," says: "The fan corrects in some measure the pretension of the Spanish to Parisianism. A woman without a fan is a thing which I have never yet seen in that happy land. I have seen women wearing satin shoes without any stockings, but they had their fans: it follows them everywhere, even to Church, where you meet groups of women of all ages praying and fanning themselves with equal fervour. The manœuvre of the fan is an art totally unknown in France; the Spanish women excel in it, turning, twisting, opening, and shutting so quickly, so lightly, that a professor of sleight-of-hand could not do it better."

During the nineteenth century the subject found a gracious patron in the late Queen. It was she who offered the prize of £400 for the best fan shewn at the Exhibition at the South Kensington Museum in 1870, when 413 specimens, antique and modern, were shewn, and great encouragement was given to the industry. On the occasion of the marriage of the Duchess of Cornwall, some forty fans were numbered among her wedding presents, many of them charming specimens of taste and workmanship.



Tortoise-shell, cut, carved, and gilt. A Pastoral after Boucher in gouache on vellum. Though the drawing is not perfect, the colouring is particularly fine and soft in this specimen. Period Louis XVI.

Fan collecting is an amusing taste, and not necessarily an expensive one, unless the collector refuses all but the finest specimens. As yet the price of an old fan is not materially more than a really choice modern one, and it always has the additional fascination of the older days upon it. One of the chief difficulties lies in the impossibility of assigning to

This is a splendid and unique specimen in a perfect state of preservation; evidently it has been greatly prized by former owners and kept for show rather than use. The sticks are of carved pearl and the guards are ornamented with embossed gold plates, instead of the more ordinary and less durable gold-leaf. Painted in pure water-colour on skin with figure of Louis XIV. as Phœbus, surrounded by gods and goddesses.

Pearl sticks, very finely carved and gilt. Painted on skin with subject supposed to be the announcement of the defeat of Darius to his wives. Period Louis XV.

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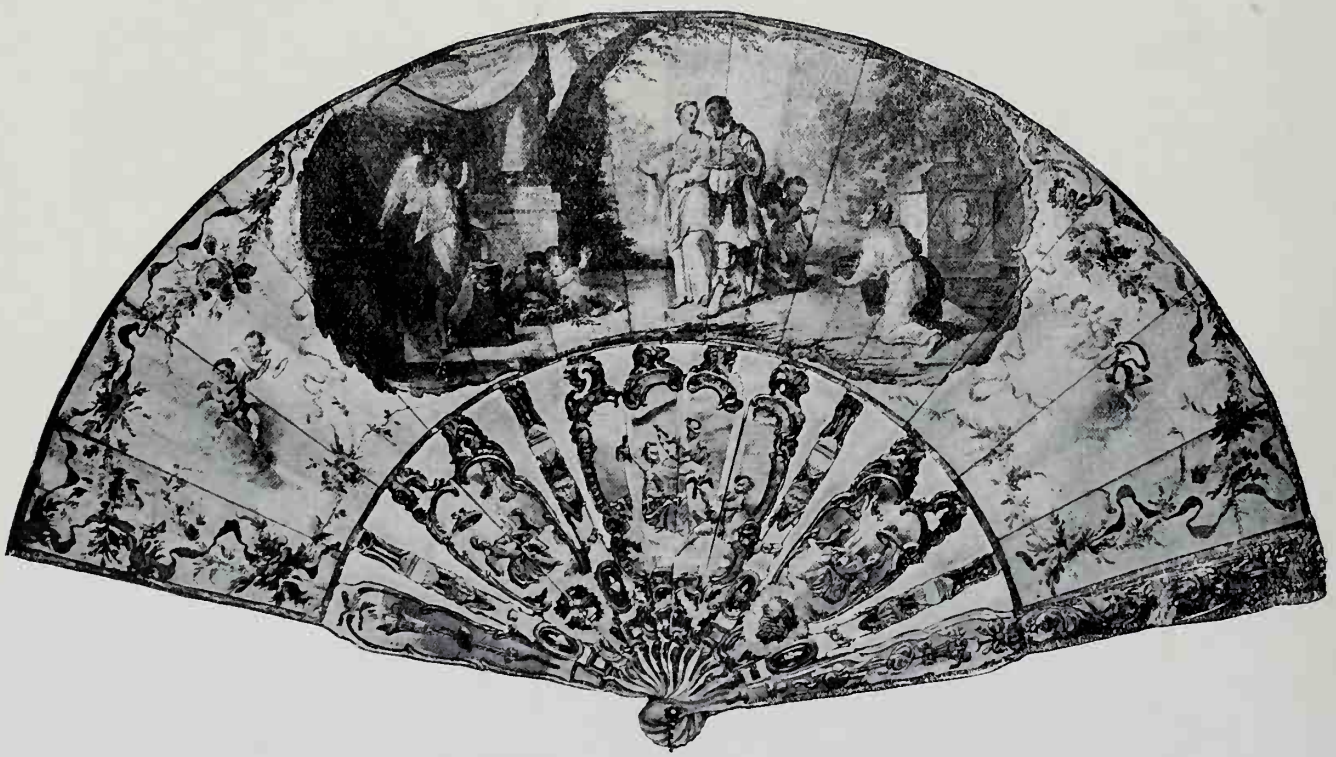
any specimen a fixed date unless it happens to have been painted under such special circumstances as a royal birth or marriage. The collector's instinct must guide him greatly in this—as, indeed, in many another hobby; for fans have no hall-mark like old silver, no factory mark like old china, and even the finest old fans are nearly always unsigned. Some dealers have a bad habit of insisting that every hand-painted and varnished ivory fan is a "real vernis Martin," and proportionately dear, but beginners at collecting may do well to remember that the fashion for these fans lasted a good time, and many poor ones were turned out by inferior artists. The sense of smell is often useful in detecting an old fan that has been re-decorated, as paint and varnish keep their odour for a long time. In adjudging a date one is fairly safe in relying on the costumes of the figures painted on the leaf, especially in the case of old French fans; they were nearly always depicted in the fashion of the day, and as every fan-lover knows, the faces are often good portraits. It is a matter of some interest to notice the essential differences between the old English and old French decoration—the latter is more ornate, florid, fanciful; while the lines of the former are in some subtle way purer, simpler, more strictly classical, almost, one might say, more moral.

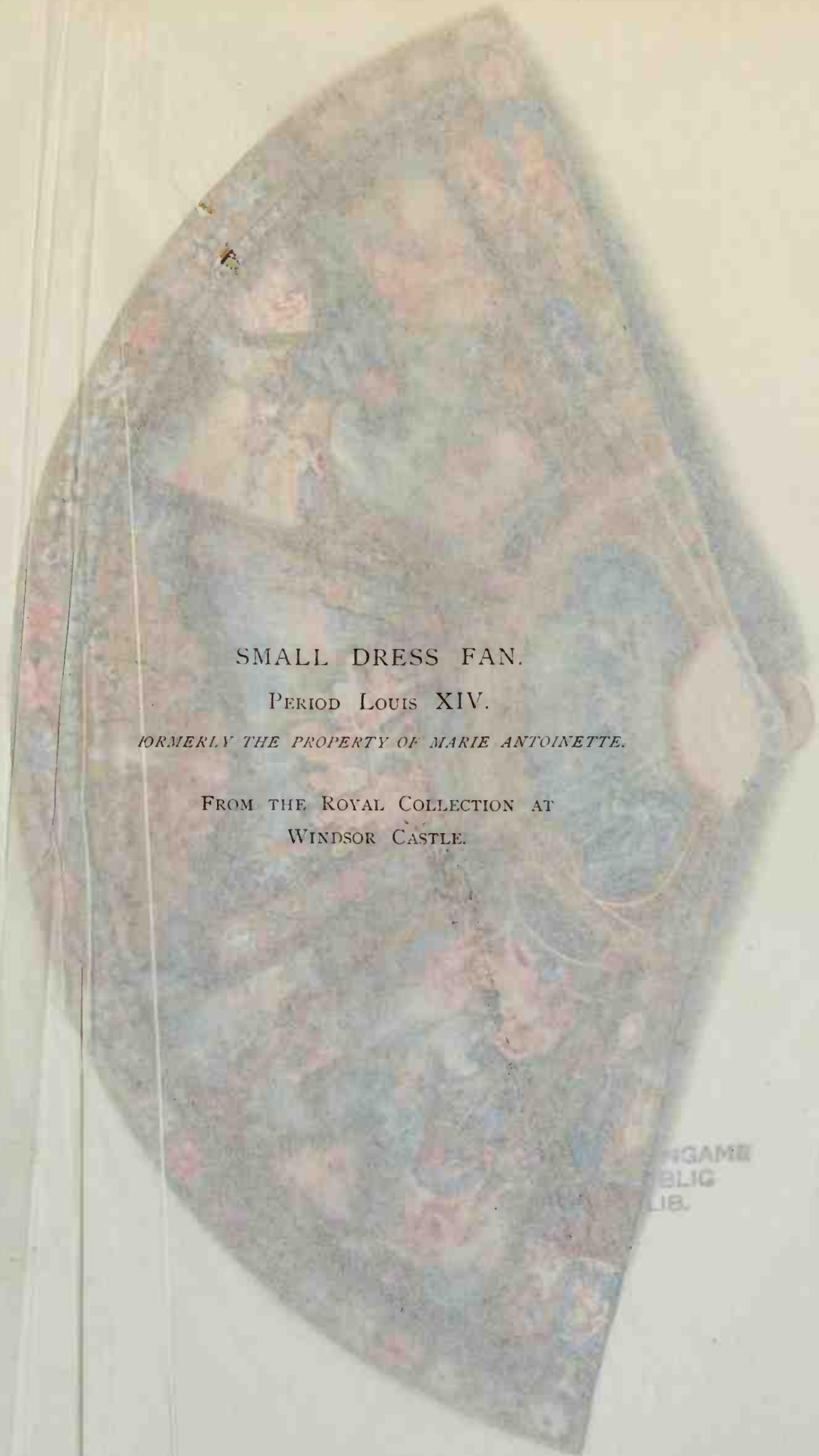
It will be noticed that the accompanying illustrations are all of the French School. It is a matter for regret that a "cabriolet" specimen does not appear, but the plates give a very clear idea of the art of their period. The minutest attention was given to detail, the most expert workmen employed, and only the finest material used. The coloured plate is a reproduction, by the permission of the authorities of the Bethnal Green Museum, from a painting of a small dress fan which formerly belonged to Marie Antoinette, but which is now in the Royal collection at Windsor Castle. It is of ivory, painted with subjects in cartouches, and finely decorated in vernis Martin.

In a collection, valuable specimens should always be kept open, preferably in a glass case or cabinet, as opening and shutting serves to accentuate the creases; if carried they should be kept out of range of the fire, as heat warps and cracks them. When packed away it is as well to wrap them in tissue paper, with an elastic band round the guards in order to keep the sticks close together.

For the illustrations accompanying this article we are indebted to the kindness of Mr. J. Duvelleroy.



Pearl sticks, carved, gilt, and burgauté. Three medallions. Painted with subject "Altar of Hymen," on chicken-skin. Period Louis XVI.



SMALL DRESS FAN.

PERIOD LOUIS XIV.

FORMERLY THE PROPERTY OF MARIE ANTOINETTE.

FROM THE ROYAL COLLECTION AT
WINDSOR CASTLE.

any specimen a fixed date unless it happens to have been painted under such special circumstances as a royal birth or marriage. The collector's instinct must guide him greatly in this [illegible], indeed, in many another hobby; for fans have no hall-mark like old silver, no factory mark like old [illegible], and even the finest old fans are [illegible] always unsigned. Some dealers have a [illegible] insisting that every hand-painted and [illegible] fan is a "real vernis Martin," and proportionately dear, but beginners at [illegible] well to remember that the fashion for these fans lasted a good time, and many [illegible] were turned out by inferior artists. The [illegible] of small is often useful in detecting [illegible] fan that has been re-decorated, as paint and [illegible] keep their colour for a long time. In [illegible] a date one is fairly safe in relying on the [illegible] of the figures painted on the leaf, [illegible] in the case of old French fans; they were nearly always depicted in the fashion of the [illegible], and as every fan-lover knows, the [illegible] are often good portraits. It is a matter of some interest to notice the essential differences between the old English and old French [illegible]—the latter is more ornate, florid, fanciful; while the lines of the former are in some subtle way purer, simpler, more strictly classical, almost, one might say, more moral.

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For the illustrations accompanying this article we are indebted to the [illegible] of the Connoisseur.

SMALL DRESS FAN.

PERIOD LOUIS XIV.

FORMERLY THE PROPERTY OF MARIE ANTOINETTE.

FROM THE ROYAL COLLECTION AT WINDSOR CASTLE.

[illegible] and [illegible]. [illegible]. Painted with subject "[illegible] of [illegible]," on chicken-skin. Period Louis XVI.

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VIOLIN COLLECTING.
BY WALLACE SUTCLIFFE.

NOWADAYS the possibility of accumulating a representative collection of Cremonese violins is very remote, and, as a matter of fact, no such collection at present exists. Such collections as the Gillott, the Plowden, the Goding, the Adam, and the Bennet, each of which contained from eight to ten instruments by Stradivari alone, have gone for ever. The tremendous inflation of price, which has grown with the ever-increasing popularity of genuine old Italian violins till it has reached the enormous sum of £2,000 for one instrument — to wit, the "Salabue Strad"—debars the most enthusiastic, and even the most wealthy, of violin votaries from the pursuit of the hobby on anything like such a large scale. Besides, the instruments that were thus lying by have become so widely dispersed, and the actual use of the violin has so developed, that it would be almost hopeless to attempt to gather together such a collection as the Gillott, no matter what price one might be willing to pay; for the happy player, either amateur or professional, possessing a Stradivari, Guarnerius, Amati, Bergonzi, or some other fine fiddle, is naturally very chary of parting with it.

Yet the violin collector still exists —I mean the collector as distinct from the player. He may no longer hope to have several specimens of the different periods of the Amati, Stradivari, Guarnerius, etc., but, if he be wealthy, he may possess a single specimen of each, and there are several such collections of from eight to ten instruments. If he be but moderately well off he may have a few good examples of the second rate masters, such as Testori, Tononi, Cappa, or Gagliano. Each is happy in his possessions, and the man with the Testori is as proud of his treasure as the wealthier collector of his "Strad." There is yet another class of collector. Many comparatively poor men, in divers walks of life, utilise most of their spare moments in looking out for what they can "pick up." Most of the fiddles thus obtained ("pawnbrokers' bargains" somebody dubbed them, though they need not necessarily be bought at a pawnbroker's) are only ordinary specimens of the everyday fiddle, and yet these instruments possess, in a relative degree, the same sort of fascination to their owners. The many stories, some authentic, but mostly spurious, of almost invaluable prizes discovered in out-of-the-way corners, fiddles snatched up for a mere song, and subsequently found to be worth hundreds of pounds, have thrown a glamour of romance over the violin world.

THE "BETTS."

Time was when the possibilities of picking up such prizes really existed to the initiated, but that time is long since past, for all the finer specimens of the great makers are now known and located.

What is the special attraction that

> "This small sweet thing,
> Devised in love, and fashioned cunningly
> Of wood and strings,"

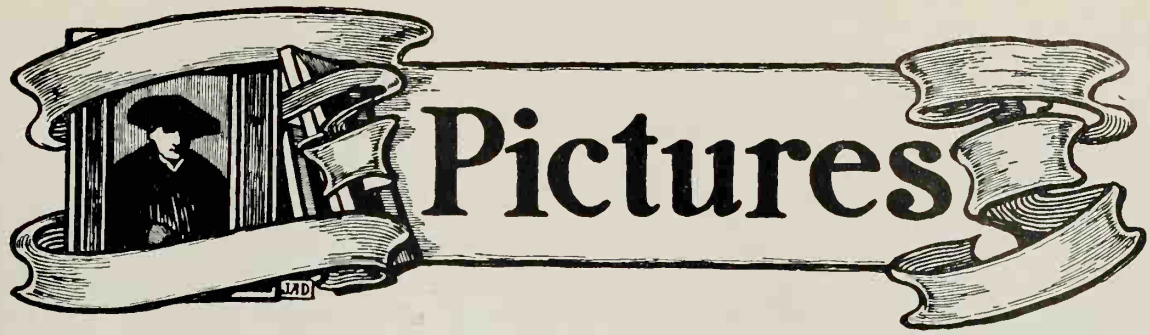
has for its votaries? What interest can a non-player find in gathering violins, strung or unstrung, around him? That great enthusiast and well-known writer on the subject, the late Rev. H. R. Haweis, thus sums up the mystery of "violin fascination":— "There, in a small compass, lies before you such a wonder of simplicity, subtlety, variety, and strength as perhaps no other object of equal dimensions can possess. The eye is

shows scarcely a sign of the wear of the two centuries passed since it was first laid on; and even the exposed projecting lines of the scroll, which in old violins, almost without exception, have lost the original dark varnish used to pick them out, are here scarcely rubbed, and the lines remain almost as fresh and distinct as if the instrument were a new one."

The story of the "Betts" is, unfortunately, not so complete, though somewhat more extraordinary. About seventy years ago, a man, answering to the description of a gentleman's servant, took this violin into the shop of a music-seller named Betts, and asked and obtained a guinea for it. How it came into this man's possession and what was its previous history are quite unknown. This instrument is of the third period, or grand pattern, being dated 1704. Needless to say, Mr. Betts fully realized the marvellous bargain he had secured, and declined all offers of sale, though the then unprecedented sum of £500 was tendered. After his death it was disposed of to Vuillaume, the great Parisian connoisseur and maker, subsequently passing through various hands, including those of Mr. Wilmotte, of Antwerp, till, in 1878, the late Mr. George Hart acquired it for £800. In 1886, he sold it to the Count de Campo Selice, of Paris, and now it has again changed hands at a price not much under £2,000. Charles Reade, the novelist, himself a keen judge and enthusiastic devotee of the violin, on Mr. Hart's purchase of the instrument, wrote the following letter to the *Globe* (May 9th, 1878), which, as an appreciation and description of the violin, may fittingly terminate this sketch:—

"As you have devoted a paragraph to this violin, which it well deserves, permit me to add a fact which may be interesting to amateurs and to Mr. George Hart, the last purchaser. M. Vuillaume, who could not speak English, was always assisted in his London purchases by the late John Lott, an excellent workman, and a good judge of old violins. The day after this particular purchase Lott came to Vuillaume, by order, to open the violin. He did so in the sitting-room, whilst Vuillaume was dressing. Lott's first words were, 'Why, it has never been opened!' His next were, 'Here's the original bass-bar.' Thereupon out went M. Vuillaume half dressed, and the pair gloated over a rare sight: a Stradivarius violin whose interior was intact from the maker's hands. Mr. Lott described the bass-bar to me. It was very low and very short, and quite unequal to support the tension of the strings at our concert pitch, so that the true tone of this violin can never have been heard in England before it fell into Vuillaume's hands. I have known this violin forty years. It is wonderfully preserved. There is no wear on the belly except the chin mark; in the centre of the back a very little, just enough to give light and shade. The corners appear long for that epoch, but only because they have not been shortened by friction, like other examples of that time. For the same reason the edges seem high, but only because they have not been worn down. As far as the work goes you may know from this instrument how a brand new Stradivarius violin looked. Eight hundred pounds seems a long price for a dealer to give; but, after all, here is a violin, a picture, and a miracle, all in one; and big diamonds increase in number; but these spoils of time are limited for ever now, and, indeed, can only decrease by shipwreck, accident, and the tooth of time."

A PANORAMIC VIEW OF CREMONA, TAKEN OUTSIDE PORTO PO FROM THE BANKS OF THE RIVER. ENGRAVED ABOUT 1830 BY CAPORALI.



A NOTE ON SIR JOSHUA REYNOLDS. BY ALGERNON GRAVES.

THE present writer and Mr. W. V. Cronin have for the last thirty or forty years been searching for information concerning Sir Joshua Reynolds's works, yet there still remain more than fourteen hundred portraits for which sittings or payments are recorded, the whereabouts of which are at present unknown. There is no doubt that it must be a matter of years before even a portion of them is identified, and the slow process of identification will probably continue for generations to come. It is the discovery and identification of these lost portraits that is of so much interest to the student of Reynolds, and in the unearthing and proving of even one he naturally feels a vast amount of satisfaction and pride.

Where is the picture of Miss Ward and her dog? It was exhibited at the Royal Academy in 1787, and we get a glimpse of it in Ramberg's drawing of the opening of the Exhibition. What were the compositions of the portraits of Mrs. Wells, Mrs. Garrick, Lady Hampden, Lady Archer, Mrs. Jordan, Miss Hanmer, Lady Harriet Cavendish, the Countess of Mornington (mother of the Duke of Wellington), mostly painted during the last four years of this great artist's life?

How interesting it would be to find Sir Joshua's version of such well-known men as Dr. Porteus, Bishop of Chester, the Duke of Clarence, Sir Harry Englefield, Lord Montboddo, John Wesley, and George Washington, all of which are lost. How is it that the portraits of the wife of the fifth Duke of Beaufort and a group of her children are not at Badminton? The first was paid for, and the second is recorded as having been sat for. It would also be interesting could we see the portraits of contemporary artists such as Chalon, Hilton, Dance, Rigaud, Serres, Cotes, Sir Joshua's fellow Academicians, all of whom there is some evidence of his having painted. These pictures are all now probably "Portraits of

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Unknown Artists." The second Earl of Egremont sat four times from 1765 to 1782, and although he was a well-known collector of pictures, and purchased one from Reynolds himself, neither of his portraits is to be found at Petworth or elsewhere. William, fourth Duke of Devonshire —a well-known politician and Lord Lieutenant of Ireland—sat three times during the nine years he held the title, and the portraits have all disappeared. The beautiful Miss Gunning, Countess of Coventry, was painted in 1759 full-length, and Reynolds has left a note of the size of the canvas on which it was painted; but the picture cannot now be found.

There are very few instances recorded where a picture once finished and exhibited was returned to the artist for alteration. One such case, however, is clearly proved, and that is the portrait of Mary Amelia, Countess of Salisbury, who was burnt to death at Hatfield, at the age of eighty-five. She sat to Sir Joshua in 1780 and 1781, and the picture was engraved by Valentine Green before it was sent to the Royal Academy in the latter year. It was paid for in the following December. In 1787 another sitting is recorded, but no payment; this has only recently been explained. When Mr. Appleton engraved his new plate direct from the picture many alterations in the costume and style of hair-dressing were discovered. It is evident that as the fashions altered so did the Countess wish her portrait to alter, and remain up-to-date, and so in this case Sir Joshua had another sitting for the purpose. The two accompanying illustrations shew the original composition and the alterations afterwards effected.

A striking and pleasant trait in Sir Joshua Reynolds's character was his generosity with regard to portraits of himself. In the two volumes of the ledgers now in my possession, there is not a single instance recorded of a payment for one of them, yet there must be nearly a hundred in existence. He seems to have presented them to his friends and to those for whom he painted many family portraits. In most of the collections I have seen, while gathering information for the "History," I have found one, and it was generally painted about the same time as the rest of the family portraits. No fewer than six such portraits were sold at the Marchioness of Thomond's sale in 1821, after that lady's death. Many portraits of himself were stowed away in the lumber-room of Sir Joshua's own house at the time of his death, and his family shewed their respect for his memory by withdrawing them from the sale in 1796. This fact speaks well for Miss Mary Palmer, his niece, who kept them all herself, as well as one or more sets of the engravings after her uncle. She sold duplicate sets on April 17th and 18th, 1792, at the sale that cleared out the studio casts and models.

SAMUEL COOPER, MINIATURIST.
BY LUMSDEN PROPERT.

WHEN the Editor asked me to contribute an article on miniatures in THE CONNOISSEUR, my first impulse was to refuse. It seemed such an impossible task to say anything connected and intelligible within the narrow limits of a magazine article on a subject which is so vast in its branches, extending, as it does, over three centuries, and, indeed, nearer four than three. I suggested to him that it would be probably of greater use to the collector to take one artist, and give a few historical and critical remarks upon his work, than to plunge into "all and every," and perforce scamp what one had to say from simple lack of space. The Editor saw the force of what I urged and left the choice to me, and I had little difficulty in selecting the work of Samuel Cooper. For of all the artists, male and female, who have ever made miniature portraits their study, Samuel Cooper is *facile princeps*.

The art of portrait painting "in little" is generally supposed to have commenced with Hans Holbein, who visited the Court of Henry VIII. in 1526, and again in 1531, but like most other things mundane, it was clearly a matter of evolution, and had its origin in the Missal and Book of Hours. Van Mander says, "Holbein learned the art from Master Lucas, then in London, whom, however, he very soon far surpassed." This Master Lucas was probably Lucas Hornebolt, who came of a family of illuminators and miniaturists, though there were at least four "Mister Lucas's" then existent. The next in the chain of great miniature painters was an Englishman, Nicholas Hilliard; then come the two Olivers, Isaac and Peter, father and son, but I hesitate to class them amongst English artists, for although naturalized, they were clearly French by extraction, some of Isaac's early works being signed "Ollivier." He is said to have been born in Leicestershire, and certainly wrote a treatise on "limning" in English, but on the other hand, the notes in his pocket-book, which has been preserved, are partly in French and partly in English. Nothing is known of the history of John Hoskins. The only authentic record is in Graham's "English School," where we are told "that he was bred a face painter in oil, but afterwards taking to miniature, far exceeded what he did before; that he drew the King, his Queen, and most of his Court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Of the two brothers, Alexander, the elder, went abroad, and resided some years in Amsterdam, and at last entered the service of Queen Christine, and so passes from the English stage. Samuel Cooper also lived and painted for many years in France and Holland, probably the early years of his artistic life, which would account for the few works bearing his name before the Commonwealth. He was born in 1609, and died in 1672.

OLIVER CROMWELL.

SAMUEL COOPER.

We are now free to enter upon the subject of Samuel Cooper's work, and the first point that meets us is the influence of Vandyck in his portraits. Some have even gone as far as to say that without a Vandyck we should not have had a Cooper, but to this theory I cannot subscribe. An artist of Cooper's power, who could endow a water-colour miniature with all the strength, breadth and freedom of oil, was bound to come to the front rank of portrait painters, whoever were his predecessors, or whencesoever he derived his inspiration. Walpole has very happily expressed Cooper's merit thus: "If a glass could expand Cooper's pictures to the size of Vandyck's, they would appear to have been painted for that proportion. If his portrait of Cromwell could be so enlarged, I do not know but Vandyck would appear less great by comparison." Anyone who has seen the Cromwell, now in the

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collection of the Duke of Buccleuch, or the magnificent General Monk and Duke of Monmouth, in the royal collection at Windsor, can fully agree with Walpole's estimate. The story in connection with

LORD FAIRFAX.

the Cromwell miniature is a very curious one. The great Protector had a rooted objection to sit for his portrait. He was induced to give sittings to Samuel Cooper, under protest. When the portrait was finished, Mrs. Claypole, Cromwell's daughter, saw it and asked Cooper to copy it for her, to which he agreed. Whilst staying with Cromwell at Hampton Court, he proceeded to copy his original work. One day, whilst so occupied, Cromwell entered the room unheard. He looked over Cooper's shoulder, saying, "So ho, Master Cooper, this is what you are after." With that he carried off the two miniatures. After his death, his son Richard inherited the finished portrait and Mrs. Claypole the other, and now, by the curious whirligig of fate, they are once more united and lie side by side in the Buccleuch collection.

Cooper must have been a prodigious worker, for there is quite a goodly number of his portraits still in existence, though the well-known story of destruction in the time of Queen Anne must have accounted for a good many more. Sir Andrew Fountaine, the well-known collector of that period, had got together a vast number of the works of Hilliard, the Olivers, Cooper, etc., and awaiting the preparation of a home for them at Narford, had hired two rooms at White's Coffee House, St. James's Street, wherein to deposit them. The house was entirely burned down, and everything perished. So numerous were the miniatures, that it was considered worth while to sift the ashes for the gold of the mountings. Like all the other artists of the period, Cooper painted in gouache, that is to say, in body colour on card or fine vellum, called in the quaint language of the time, "the skin of abortives," which simply means the skin of dropped calves, something analogous to the chicken skin used by the fan painters of Louis XIV. and XV. The age of ivory and transparent colour had not yet come. The earliest miniatures painted on ivory known to us date from the end of James II. or beginning of William and Mary's reign, and though the English school of miniaturists almost universally adopted the more taking basis, foreign artists (especially the French) habitually kept to gouache, even late in the eighteenth century. Cooper generally (though not always) signed his work S. C. in fine lines.

We find scattered here and there in the literature of the times, several notices of Samuel Cooper and his work. In that marvellous storehouse of contemporary gossip, "Pepys's Diary," we read such entries as these: "1668, March 30. To Mr. Cooper's house to see some of his work, which is all in little, but so excellent, and though I must confess, I do think the colouring of the flesh to

SIR J. MAYNARD.

be a little forced, yet the painting is so extraordinary, as I do never expect to see the like again." Cooper painted Pepys's wife, and there is the entry: "He hath £30 for the work, and the crystal and gold case comes to £8 3s. 4d., which I sent him this night, that I might be out of debt." An entry in Evelyn's Diary gives a curious insight into Cooper's practice of taking likenesses for medals or coins. He says: "January 10, 1662. Being called into His Majesty's closet when Mr. Cooper, ye rare limner, was crayonning of the King's face and head, to make the stamps by, for the new milled money now contriving, I had the honour to hold the candle whilst it was doing, he choosing the night and candlelight for ye better finding of the shadow." Pepys

COLONEL LILBURN.

THE EARL OF DARTMOUTH.

COLONEL DUCKETT.

THOMAS MAY.

THE EARL OF SOUTHAMPTON.

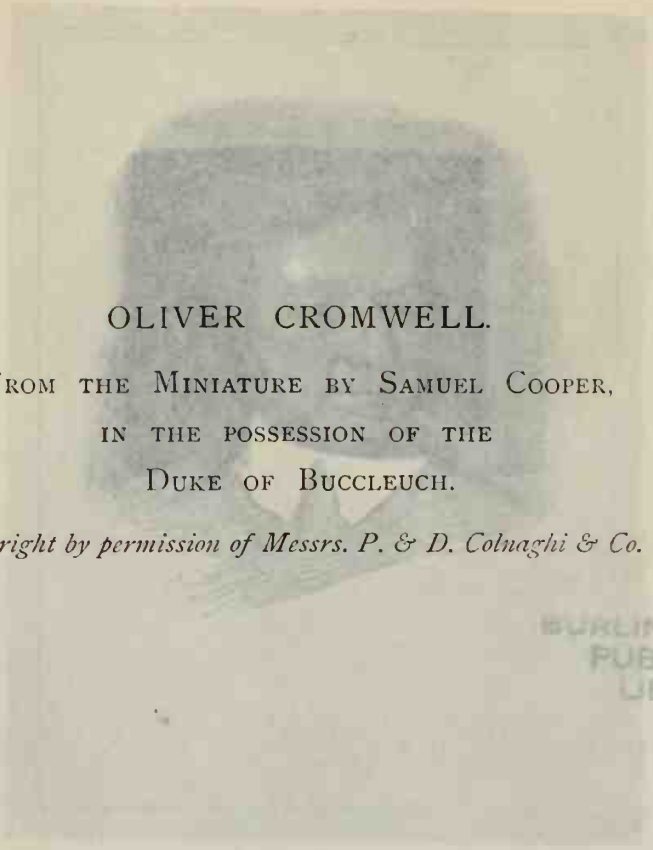
mentions sitting to Hales, and says, "I do sit to have it full of shadows, and do almost break my neck looking over my shoulder." This Hales or, as generally written, Hayls, must have had an excellent opinion of himself; he took to miniature painting when Cooper tried his hand at oil, and threatened to continue unless Cooper desisted. Cooper did desist, probably not so much from fright of Hales's terrible threat as from finding the new medium not so congenial to his taste as the water colour to which he was used. Yet he could paint well in oil. I had a portrait of General Fairfax in oil on copper, supposed to be by Vandyck, until an old engraving turned up taken from the miniature, which told us the painter was Samuel Cooper!

This point of "finding out the shadows" is of great interest. When face painting, as it was called, first emerged in the fifteenth century from the illuminator's work in the Missal or Book of Hours, for a long time it continued on the same lines, with the result that every portrait of the early time is flat and shadowless. The Germans and the Flemings were alike in this respect, and it was not until near the close of the fifteenth century that that astounding genius, Leonardo da Vinci (he entered the service of Ludovico Sforza, of Milan, in 1480, when twenty-eight years of age) began to paint portraits as he saw them, and so founded the art of Chiaroscuro, which may be said to have reached its zenith in the hands of the great magician, Rembrandt, in the middle of the seventeenth century. Even Holbein, Hilliard, and the elder Oliver in his early work failed in the matter of chiaroscuro; when, therefore, Vandyck came to this country and painted all the great ones of Charles' Court as they really were in the flesh, it seemed quite a revelation to the English world, and amongst others, undoubtedly Cooper was influenced by his method, and it seems an open question whether he did not better his instruction. Cooper certainly painted Cromwell once again after the two I have mentioned as now in the Buccleuch collection. In the possession of the Duke of Devonshire there is a pen-and-ink drawing of a profile portrait of Cromwell, evidently hastily sketched whilst the great man was speaking, and from this he painted a small profile miniature which was in my collection. This small worn miniature was a special favourite of mine, for I seemed to see the very man presented to me, as in life. The massive head set on the powerful neck; the determined mouth and keen eye gave me an idea of character that I have rarely seen equalled in any portrait, whatever its size, or from whatever hand it had emanated.

All the well-known men of the Commonwealth passed through his hands. I had in my collection about a dozen, each one a theme for an essay, from Cromwell himself to Milton, Mr. Secretary Thurloe, Lord Fairfax, Sir J. Maynard, Thomas May, the historian of the Long Parliament, Colonel Lilburn, the Revolutionary, etc., etc. I have alluded to the two choice examples at Windsor, General Monk and the Duke of Monmouth, which are of unusual size and of the finest possible quality. The Monk is a finished portrait, and gives the rugged face and stern features of the man who ordered the massacre of Dundee, the wily, heartless creature who was Royalist, Parliamentarian and Royalist again, ever ready to sacrifice principle for his own advancement, and in great contrast to the Monmouth, which is unfinished, but sweet and childlike. There is also a large miniature of Charles II., very highly finished, showing that Cooper could paint detail when he chose, though as a rule he subordinated everything to the face. He was particularly happy in the rendering of hair. A very great admirer of his once said to me, it looked as though it had been floated on the card with cream. He seems to get texture without detail, simply by very subtle light and shade in the masses, producing an appearance of nature unsurpassed by any artist I know.

JOHN THURLOE.

His female portraits are perhaps not as numerous as those of the sterner sex, for he seemed to revel in depicting the great warriors and statesmen of the time, each presentment stamped with a character, to tell the world the strength and weakness, the virtues and vices of the sitter. Such was the work of Samuel Cooper, work done "in little," and yet possessing the qualities of breadth and strength to a degree rarely equalled and never surpassed by any portrait painter that ever lived, with the possible exception of Rembrandt.



OLIVER CROMWELL.

FROM THE MINIATURE BY SAMUEL COOPER,
IN THE POSSESSION OF THE
DUKE OF BUCCLEUCH.

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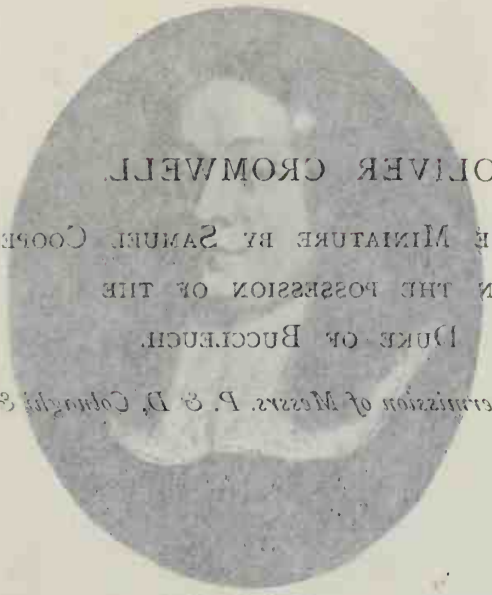

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JOHN THURLOE.

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Stamps and Autographs

ORANGE RIVER COLONY STAMPS.

BY EDWARD J. NANKIVELL.

WHEN the Orange Free State was annexed and proclaimed to be henceforth British territory under the new name of "Orange River Colony," the stock of stamps found in the Post Office at Bloemfontein, and some others sent in from other places subsequently captured, were all over-printed with the initials "V.R.I." The value was also added in English because on the original stamp the value was expressed in Dutch words only. The Free State adhesive stamps thus overprinted were:—

"½d"	on Half penny	.. yellow,	of 1897
"1d"	on Een penny	... purple,	of 1894
"2d"	on Twee pence	... bright lilac,	of 1883
"2½"	on Drie pence	... blue,	of 1896
"3d"	on Drie pence	... blue,	of 1883
"4d"	on Vier pence	... blue,	of 1898
"6d"	on Zes pence	... carmine,	of 1897
"6d"	on Zes pence	... blue,	of 1900
"1s"	on Een shilling	... brown,	of 1900
"5s"	on Vyf shillgs	... green,	of 1879

The stamps of the Free State were designed and engraved and were always printed by Messrs. De la Rue, the well-known printers of our English stamps. Each sheet was made up of four panes of sixty stamps, *i.e.*, ten horizontal rows of six stamps each.

The overprinting of "V.R.I." was done by Mr. Curling, a general printer at Bloemfontein, on a small American machine known as the "Pearl." This machine was too small to print more than one pane of 60 stamps at a time. Hence the reason why any error that occurred was repeated four times on each sheet, *i.e.*, once on each pane of 60.

The actual number of sheets seized at the Post Office by the British authorities on their entry into Bloemfontein is stated, on official authority, to have been as follows:—

½d.,	5,770	sheets of 240 stamps	=	1,384,800.
1d.,	13,100	,, ,,	=	3,144,000.
2d.,	5,130	,, ,,	=	1,231,200.
2½d.,	80	,, ,,	=	19,200
3d.,	4,270	,, ,,	=	1,024,800.
4d.,	310	,, ,,	=	74,000.
6d. (red).	30	,, ,,	=	7,200.
6d. (blue),	2,800	,, ,,	=	672,000.
1s.,	1,830	,, ,,	=	439,000.
5s,	970	,, ,,	=	232,000.

The 2½d. value included in this list was a provisional made by the Free State authorities by surcharging the 3d. blue of 1883 with the figures "2½." This provisional was issued in 1892 to provide the 2½d. stamp required for foreign postage consequent on the Orange Free State then entering the Postal Union. As the value was thus already expressed in figures the 80 sheets which represented the remainder of this stock were overprinted with the letters "V.R.I." only. As a result of separate printing, the spacing between "V.R.I." and the figures of value, which in all other cases is uniformly the same, is in the 2½d. very irregular.

Of the 6d. carmine it will be noted that only a small stock was found. The Free State authorities had decided to change the colour of this value from carmine to blue, and a large supply in the new colour had been ordered and received, but this supply was reserved for issue pending the using up of the current stock of 6d. carmine. Hence the 6d. blue was never officially issued. But copies have leaked out and are already to be found in several collections. It is regarded as a rarity, despite the fact that it really ranks only with stamps prepared for use but never issued.

The following reproduction of an envelope illustrates all the stamps enumerated except the 5s.

There have been many printings and many shiftings of the type. In the first printing it is agreed that all the stops were level with the bottoms of the letters; in subsequent printings they were raised. In the *Philatelic Record* in December last I attempted a classification of the varieties under two principal heads of "Level Stops after V.R.I." and "Raised Stops after V.R.I.," and up to this time I have seen no sufficient reason to depart from the simplified classification I then adopted, for all the varieties fall naturally under, or may conveniently be included in, one or other of those headings. Where possible, I have, in the following list, given the position on the sheet of each variety, but in this direction we have yet much to learn before a complete and correct detailed description can be written of the "V.R.I." issues of the Orange River Colony.

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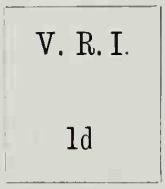
The first issues were made as follows:—
19th March, 1900, ½d., 1d., 2½d., and 1s.
21st March, 1900, 4d., 6d. carmine, and 5s.
24th March, 1900, 6d. blue.
30th March, 1900, 2d.
2nd April, 1900, 3d.

LEVEL STOPS AFTER "V.R.I."



1. Level stops, normal.—½d., 1d., 2d., 2½d., 3d., 4d., 6d. (carmine), 6d. (blue), 1s., 5s.

2. No stop after "V" of "V R.I."—The stop was omitted after the "V" of "V R.I." in the third stamp of the bottom row of each pane. This was afterwards corrected. ½d., 1d., 2d., 2½d., 3d., 4d., 6d. (carmine), 6d. (blue), 1s., 5s.

3. No stop after "R" of "V.R I."—1d.

4. No stop after "I" of "V.R.I"—This variety is the third stamp in the first row. ½d.

5. Figures of value omitted.—In the ½d. and 6d. values this variety is the fifth stamp in the seventh horizontal row of the two left-hand panes. It is not repeated in the right-hand panes. In the 1s. it is in the sixth vertical row. ½d., 1d., 6d. (carmine), 6d. (blue), 1s., 5s.

6. Letter "d" omitted from the value.—1d.

7. Figure and letter of value omitted.—1d.

8. Letter "V" of "V.R.I." omitted.—1d., 6d. (blue).

9. Letter "I" of "V.R.I." omitted.—In the 1d. this variety occurs in the second horizontal row. ½d., 1d.

10. Double surcharge.—I have not seen a satisfactory copy of this variety, but it is catalogued by Gibbons. Collectors should be careful to accept nothing as a double surcharge that has not clearly two *separate* printings of the surcharge on the stamp. In rapid or careless printing the paper sometimes shifts as the press closes, and a smudgy sort of double impression results. This is in no sense a double surcharge, but it is frequently foisted off on simple-minded collectors as such. ½d.

11. Large upright rectangular stop instead of ordinary round stop.—This variety occurs after the "R" of "V.R.I." on the fifth stamp of the seventh row of each pane of 60. ½d., 1d., 2d., 2½d., 3d., 4d., 1s.

12. Raised stop after "s·."—This is found only after the "s" in the 1s. value. It occurs in both the Level Stops setting and in the Raised Stop setting. In the Level Stop setting it is found only in the fifth stamp of the first row and the second stamp in the seventh row of each pane of 60, but in the Raised Stops setting it is normal. 1s.

13. Slanting or shifted "d" in value, thus: "1 ð" This is included in Mr. Menpes' collection. It is a battered letter, which had evidently worked loose in the press. It occurs only on the 1d. value.

14. Wider spacing between "1" and "d."—Mr. J. W. Jones has shown me a used copy of this variety, postmarked "Field Post Office," 23rd March, 1900, which was posted at Bloemfontein. Its absence from sheets received in this country shows that it must have been detected and corrected very early. 1d.

15. Wider spacing between "1" and "s."—This variety has been shown me in the pane by the Earl of Crawford. It is the last stamp in the fourth row, but, curiously enough, an attempt was evidently made to correct it, for in another pane in his lordship's collection, the spacing has been reduced, but not to the normal distance of the other stamps. The wider spaced figure and letter measures 4½ mm over all, and the normal only 3 mm. 1s.

16. Wider "3" in "3d."—The wider figure is from a distinctly different fount of type. 3d.

17. Smaller fractional figures.—In the normal fraction the figures and the dividing bar are close together. In the smaller fraction the figures and dividing bar are clearly spaced and the figures are distinctly smaller. ½d.

RAISED STOPS AFTER "V·R·I·"

What is known as the "Raised Stops" setting was unquestionably a re-arrangement of the stops after the first printing with Level Stops, *i.e.*, stops on the line, level with the bottoms of the letters. In the re-arrangement of the stops into a "Raised Stop" setting some of the stops were overlooked and others were turned about in the wrong way, giving us what we term mixed, or, as I prefer to call them, "Misplaced Stops," for it is evident that all the stops were intended to be Raised and those misplaced were subsequently corrected into "Raised Stops." Hence I include these misplaced stops under the general heading of "Raised Stops," of which they are, correctly speaking, a variety.

1. Misplaced Stops.—The first change from the Level Stops setting was to one which we term Misplaced Stops, in which some of the stops were raised and some level on the same stamp. Each pane of 60 in the sheet of 240 was made up as follows:—

In the first, second, third, fourth, fifth, and sixth rows all the stops were uniformly of the raised setting.

In the seventh row the stops on the fourth stamp were all level and large as in the first setting. All the rest of the row had Raised Stops.

In the eighth row the stops were all raised.

In the ninth row the first, second, third, and sixth stamps had all Raised Stops. On the fourth stamp the stop was raised after "R" and level after "V" and "I." On the fifth stamp the stops were raised after "R" and "I" and level after "V."

In the tenth row the first, second, third, fifth, and sixth stamps had all Raised Stops. On the fourth stamp the stop was raised after "V" and level after "R" and "I."

Thus each pane of 60 stamps was made up as follows:—

1. V.R.I., all level stops	1
2. V·R·I·, all raised stops	56
3. V.R·I·, level after V and raised after R and I	1
4. V·R.I., raised after V and level after R and I	1
5. V.R·I., level after V and I and raised after R	1
Making up the pane of	60

½d., 1d., 2d., 3d., 4d., 6d. (carmine), 6d. (blue), 1s., 5s.

2. All stops raised.—The Level Stops are all large and belong to the same fount of type as the initials, but the Raised Stops, excepting the misplaced, are all smaller and belong to a smaller fount of initials. No reason has been given for the change from "Level" to "Raised Stops." Possibly the authorities, or the printer, thought the initials would look better with the stops raised up into the clearer middle space between the letters. ½d., 1d., 2d., 3d., 4d., 6d (carmine), 6d (blue), 1s., 5s.

3. Thick "V" in "V.R.I."—In this variety a V of another fount has been introduced into the setting having both down and upstrokes heavy. It is premised that these thick V's were dropped in to take the place of battered letters. Their positions vary in different panes. In one setting the thick V is the fifth stamp in the first, third and fourth rows, the third stamp in the seventh row, and the third, fifth and sixth stamps in the eighth row. In another setting it is the second stamp in the first, third and fourth rows, the fourth stamp in the seventh row, and the first and fourth stamps in the eighth row. ½d., 1d., 2d., 3d., 6d. (carmine), 6d. (blue), 1s., 5s.

4. Thick "V" and wider spacing between "V" and "R" of "V. R.I." 1d.

5. Thick "V" and wider spacing between "R" and "I," and I dropped below the level of the other letters, thus, "V.R. I."

6. All three initials "V. R. I." wider spaced. 1d.

7. Stop omitted after "V" of "V R.I." The omitted stop variety in this Raised Stop setting is found in the first stamp in the sixth row, and is, I believe, confined to the ½d. and 1d. values. ½d., 1d.

8. Stop omitted after "R" of "V.R I." 1d.

9. Stop omitted after "I" of "V.R.I" ½d., 1d.

10. Shorter figure and dropped "d": "1d". This variety is the fifth stamp in the top row of the pane of 60. The short figure belongs to a smaller fount, and the letter "d" being of a larger fount has the appearance of being dropped. This defect was apparently discovered early and corrected, for it

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came over in very few sheets. A pair of stamps evidently including this variety was missing from most of the sheets received by London dealers about the time this error was first heard of. 1d.

11. Dropped "d" in value, thus, "6." In the last stamp in the seventh row of the thick V setting the figure and letter of value are out of alignment, thus presenting the appearance of a dropped "d." The Earl of Crawford has shown me this in a complete pane. 6d.

12. Smaller fractional figures. This is the variety already noted and described as No. 17 under the "Level Stops" setting. It has been shifted from one position to another. In some printings it is the third stamp in the seventh row, and in another lot it is the last stamp in the last row of the pane. ½d.

Having by the end of 1900 exhausted the stock of Free State ½d. stamps, a supply of that value was obtained from Cape Colony and overprinted with the words "Orange—River—Colony" in three lines. Later on the same colony was drawn upon for a supply of its 2½d. stamps, and these were similarly overprinted.

1. Normal overprint "Orange River Colony" on Cape of Good Hope stamps. ½d. (green), 2½d. (blue).

2. Stop after "Colony" omitted. ½d. (green), 2½d. (blue).

3. "E" of "Orange" dropped. ½d. (green), ½d. (blue).

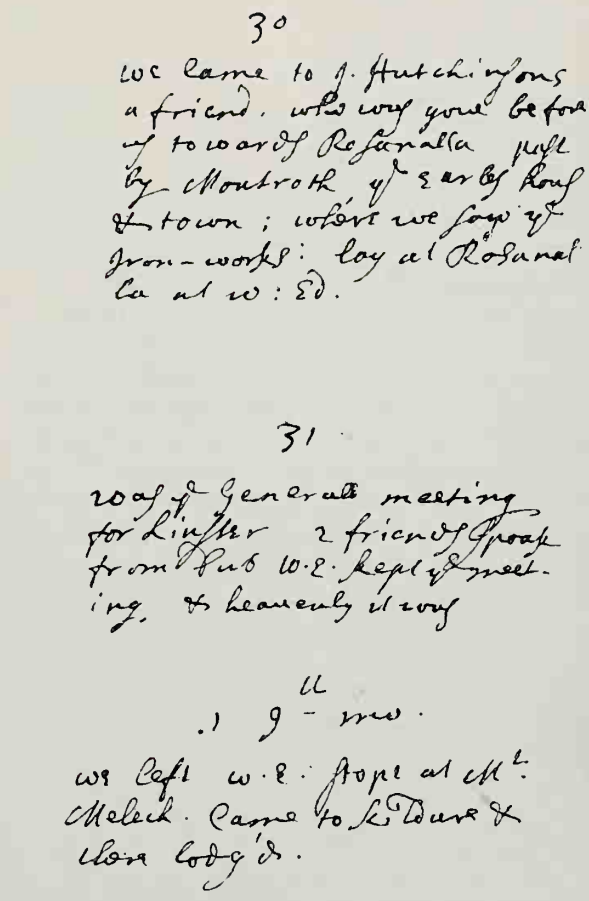
4. Double surcharge. ½d. (green).

RATIONAL AUTOGRAPH COLLECTING.

BY HENRY THOMAS SCOTT.

IT is a subject for surprise and even regret that many persons begin autograph collecting with energy and anticipation of pleasure but soon give it up in disappointment, if not disgust. This, however, may be explained when it is undertaken merely as a passing fancy. The same result may be anticipated where it is adopted as a monetary speculation, since, if people, without knowledge or experience, set about obtaining autographs by writing to actors, bishops, authors, popular preachers, and the like, though they generally get copious responses sufficient to fill albums, yet they soon discover that mere scraps of writing and signatures are almost valueless and will not repay the cost of the postage. Others are naturally disgusted at being victimised by forgeries or specimens which are worthless.

Yet autographs and documents possess latent stores of intellectual pleasure. When, indeed, we grasp the importance of the intimate correspondence of remarkable and eminent personages, both to the historian and biographer, who would not be surprised at the comparatively few persons who appreciate and collect it? Doubtless the interest in the subject and the number of collectors steadily increase. Of the latter there are representatives among the influential

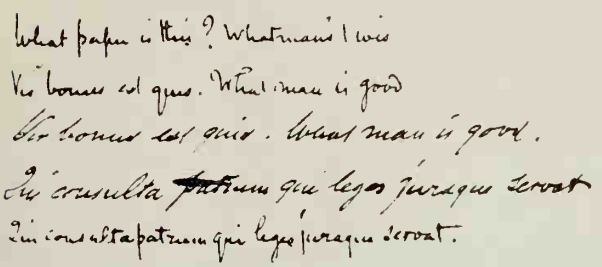


HAND-WRITING OF WILLIAM PENN, FROM A REPORT RELATING TO AN IRON MINE IN PENNSYLVANIA.

and eminent of every country, who find pleasure and sometimes profit in the pursuit. Nearly all contrive to form important collections, which amuse and instruct, and at length will, doubtless, in many instances, enrich museums.

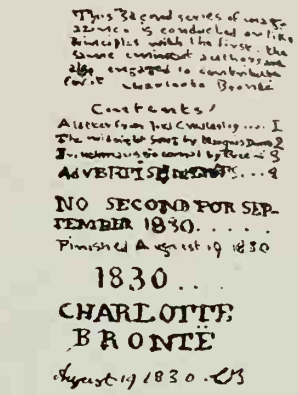
Fondness for autographs has been deemed an expensive taste, yet compared with other objects they are certainly cheap. Rare specimens of eminent personages of the olden time are, of course, expensive, but for every purpose of intellectual enjoyment a large store of interesting letters may be obtained with little trouble and

expense; and those who collect these with due attention to their interest, and possess the necessary knowledge acquired by experience, will be substantially rewarded even in the monetary sense. A fine, interesting letter of a distinguished personage will always increase in value. Like good wine, age improves it, and, except from damp, fire, or rough handling, it is not liable to injury.



SPECIMEN OF THACKERAY'S HAND-WRITING WHILE TRYING A PEN, SHOWING THE FACILITY WITH WHICH HE COULD CHANGE HIS STYLE.

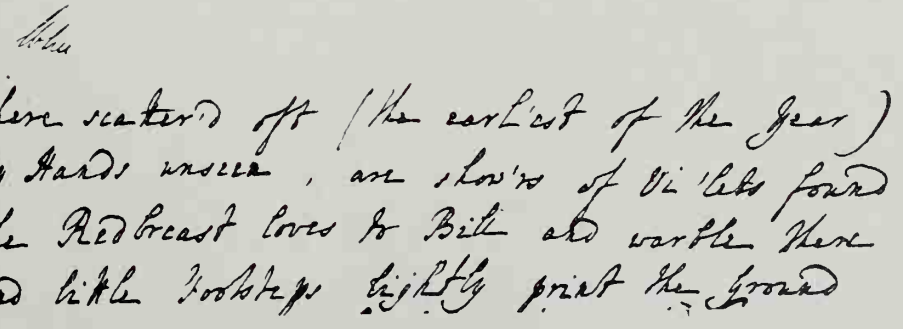
It will thus be seen that, to enjoy the possession of the intimate correspondence of remarkable personages, there must be an intelligent appreciation of its numerous advantages. On the other hand, the mere possession of specimens of handwriting of no interest, or the signatures of people of little note, affords no satisfaction, and when albums are filled with these, the owner is often so chagrined to find that few care anything about them that he gives up the hobby in disgust. There must, of course, be something intrinsically interesting in a letter, some association with the career of the writer, or a reference to well-known people, or gossip about passing events, to give value to it; and, consequently, the more eminent or illustrious—especially the more romantic—the career of the writer, the greater will be the pleasure in contemplating a relic so intimately associated with him. If patriotism is stirred at Marathon, and piety inflamed at Iona, surely some subtle influence will move the mind at the sight of the writing of Shakespeare, Milton, Dryden, Pope, Goldsmith, Johnson, Byron, or Scott. To hold in



AUTOGRAPH TITLE PAGE (ACTUAL SIZE) FROM A SMALL BOOK WHICH BELONGED TO CHARLOTTE BRONTË, SHOWING THE MINUTENESS AND NEATNESS OF HER WRITING.

the hand a letter of one of the great of the earth, distinguished either by action, inventive genius, or philanthropy—a poet, or one who has swayed his fellows by sublimity of thought or speech—must be indeed regarded as a privilege; when we realize that there, in those lines, is crystallized a portion of the man himself—a few moments of his actual life—some links of that train of thought which flowed continuously through his brain during his earthly course. The letter thus brings the man himself before us—we actually live in his presence during, perhaps, an important hour of his life!

So with a fair collection of some 20,000 letters, the contemplative mind will never be at a loss for enjoyable, intellectual recreation. The pretended power of the spiritualist then becomes real, since he is able to call before him the monarch, the warrior, the poet, the statesman. A portrait brings his bodily presence, a letter an intelligible communication—not



GRAY'S HAND-WRITING. PART OF THE MS. OF THE "ELEGY IN A COUNTRY CHURCHYARD."

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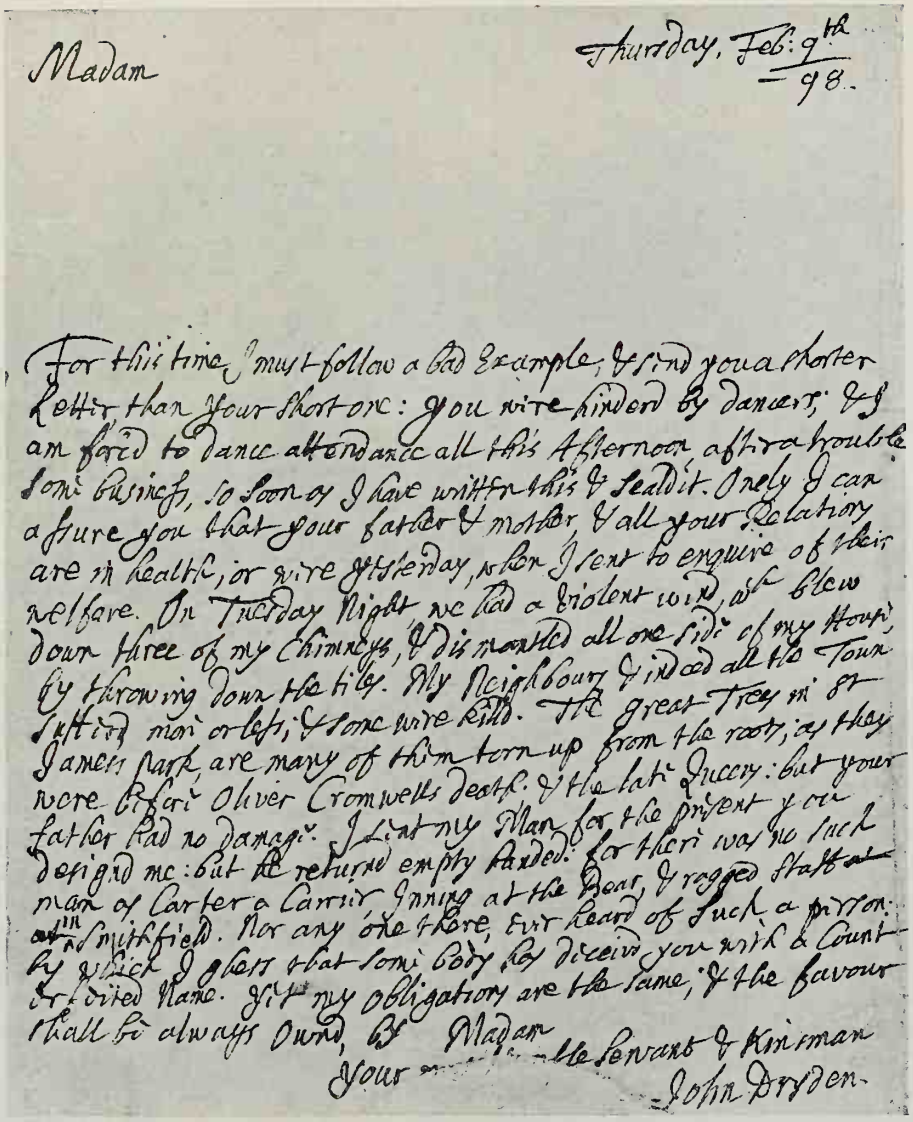


Madam

Thursday, Feb: 9th
98.

For this time I must follow a bad Example, & send you a shorter
Letter than your short one: You were hinderd by dancers; & I
am forc'd to dance attendance all this Afternoon after a trouble
some business, so soon as I have written this & sealed it. Only I can
assure you that your Father & mother, & all your Relations
are in health, or were yesterday, when I sent to enquire of their
welfare. On Tuesday Night we had a violent wind, wch blew
down three of my Chimneys, & dismantled all one side of my House,
by throwing down the tiles. My Neighbours indeed all the Town
suffer'd more or less, & some were ruin'd. The great Trees in St
James's Park, are many of them torn up from the roots, as they
were before Oliver Cromwells death & the late Queens: but your
Father had no damage. I sent my Man for the present & our
design'd me: but he returned empty handed. For there was no such
man as Carter a Carrier Inning at the Bear, & ragged Stables
at Smithfield. Nor any one there, but heard of such a person:
by which I gless that some body has deceiv'd you with a Counter
feited Name. If my obligations are the same, & the favour
shall be always Owned, I am Madam

Your most humble Servant & Kinsman

John Dryden.

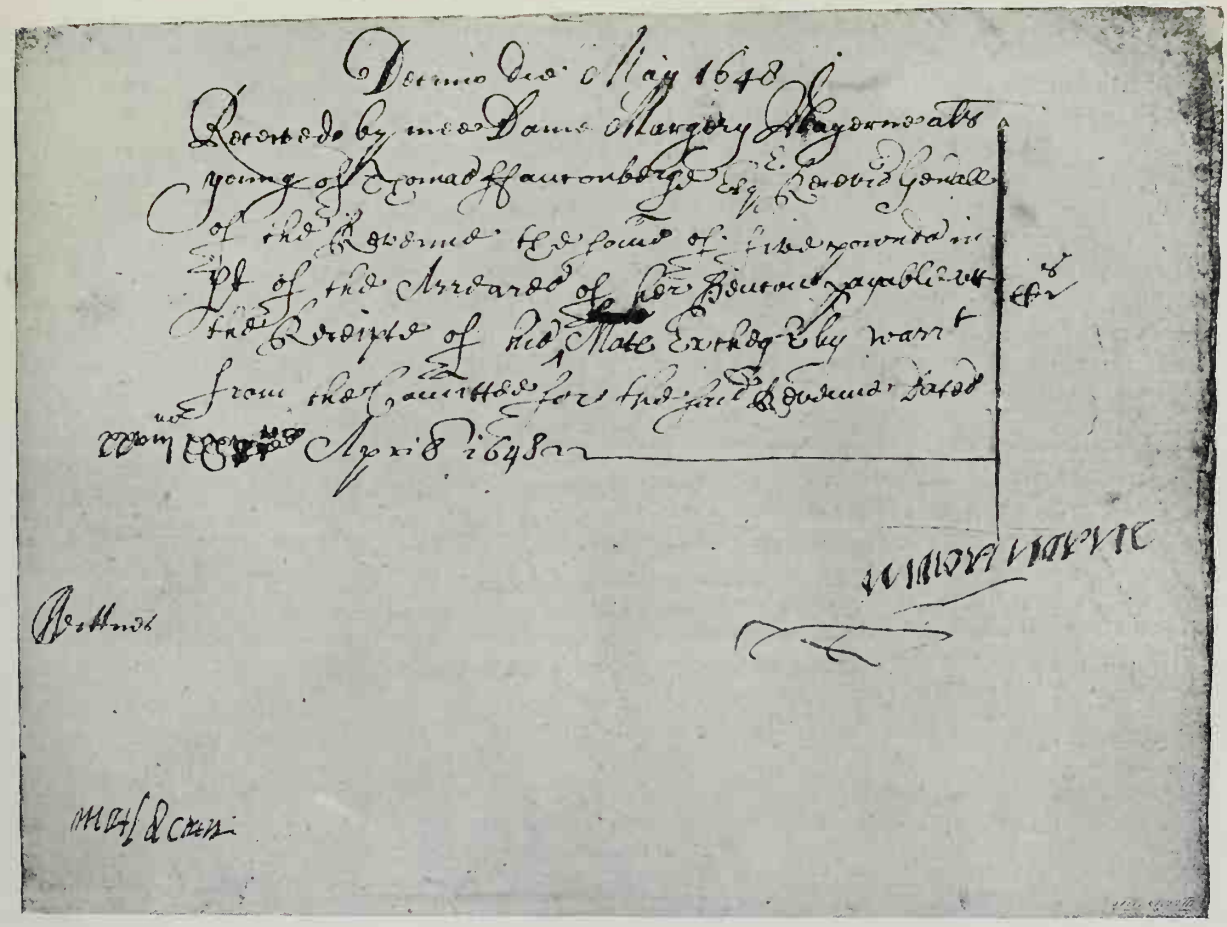
AN INTERESTING LETTER FROM JOHN DRYDEN.

in the set phrases and studied speech used before the world, but in the intimacy of private life, when the mind is freely opened and its real sentiments are frankly expressed. Wherever he lives, the collector may, by written mementoes, probably within his reach, or gathered by careful research, glean accurate ideas respecting his neighbourhood in former times, and its ancient inhabitants. Should he wish to scrutinize some special period of history, or trace the career of a distinguished individual, he can only rely on the evidence of private correspondence; where this is absent, other testimony is almost worthless.

He who can thus intellectually appreciate his autographs, takes care to place some of the finest specimens, together with choice engraved portraits, on the walls of his *sanctum*, where the eye regards them with delight, recalling incidents connected with the lives and the circumstances surrounding the careers. Volumes of biography he will enrich and illustrate with such letters and portraits as will extend and amplify the interest. Especially will he revel in perusing, identifying, and arranging those miscellaneous parcels of writings which he may procure from the various sources it has been his pleasant task to discover. Odd and apparently worthless scraps of writing are very precious to him when they verify a fact, a relationship, or a date hitherto uncertain. Just as the geologist finds interest in a heap of stones or a quarry, so he encounters pleasant surprises in the revelations and coincidences discovered in old papers. In taking up a strange

autograph the mere name and date excite a longing to glean as much as possible concerning the writer—what he was engaged in when composing it, were his anticipations fulfilled or frustrated, etc., etc. All the resources of libraries are called to assist in resolving these queries, and often new facts are discovered which before had escaped the historian.

Let us take an example to illustrate this statement drawn at hazard from a mass of papers now before the present writer, which would be regarded as mere



rubbish by many collectors. It is merely an old folio sheet with six lines of writing and a signature, so illiterate that the name is mis-spelt and the letters so badly formed that they would scarcely be known were not the name repeated in the good writing above it. What possible interest could be latent in such a commonplace thing as this? The words are—

"Received my mee Dame Margery Mayerne, alias Young, of Thomas ffauconberge, Esq., Receiver Genl. of the Revenue, the some of five pounds in part of the arrears of her pension payable at the Receipte of his Majesys Exchequer by warrant from the Committee of the said Revenue, dated 28th April 1648

"MAIORI MARNE.

"Witness: Maxl de Caen."

Who, then, is this woman who writes like a kitchen-maid and spells her name "Marne" instead of "Mayerne"? A biography at once tells us about Sir Theodore Mayerne, but we find no mention of this dame, but as her name was "Young," as stated in the document, we may infer that she was an English woman.

Sir Theodore Mayerne, Baron d'Aubonne, was born in Geneva in 1573, and was appointed physician in ordinary to Henri IV. of France. After the murder of that monarch in 1610 he came to England and was made by James I. (with the honour of Knighthood) chief physician to the Royal Household, and in that capacity attended Prince Henry and the King in their last illnesses, and afterwards served

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King Charles till his troubles began. Sir Theodore retired to Chelsea, where he enjoyed for many years a large and lucrative practice, and there died 1655, aged 82. He was buried in S. Martin's-in-the-Fields, and there is a monument to his memory. His works were published in 1700 with a fine portrait.

It does not seem clear why Dame Margery, his wife, should have been in receipt of a pension during his lifetime, considering his great wealth, nor does it seem very strange that it should be in arrears at this critical period, whether it was granted by the King or Parliament; most probably it was by the latter, as their Committee for the Revenue warrant the payment. The insertion and erasure of the word "late" render the date of the document rather perplexing; in May, 1648, the King was alive in the Isle of Wight. The insertion, therefore, of "late" would be incorrect, but in 1649 he was executed, and then the erasure was uncalled for.

Dame Margery Mayerne must have died before November, 1657, for on the 5th, according to Whitelock, "Mrs. Mayerne, daughter and heir of Sir Theodore Mayerne, the great and rich Doctor of Physick, made application to the Protector about matters of her estate. This young and wealthy lady was afterwards married to a French Marquis of Montpellion, who had hopes to make up his small fortune by this lady's great estate. This Marquis came into England with letters from the King of France and from Marshal Turenne to the Protector about it, and Sir John Colladon, Doctor of Physick, with all the interest that he could make, as earnestly opposed the Marquis claiming a title to part of the estate, by Sir Theodore's Will, if this daughter died without issue. The Protector would do nothing in this business without Whitelock's advice, and his Highness did most justly determine what belonged to him to do in it."

According to Moreri, "Sir Theodore Mayerne was twice married: (1) to Margaret Boislaer, of the house of Asperne; (2) to Isabella, daughter of Albert Giochimi, Ambassador from Holland to Russia, Sweden, and England. By his first wife he had two sons, by the second, two sons and three daughters; but of all his children only one daughter survived him, and she carried a large inheritance by her marriage to Peter Caumont de la Force, Marquess of Cugnac, and died childless."

Now it is clear from this little document that Moreri cannot be correct; either he has mistaken the names of the two wives, or Sir Theodore must have had a third wife named Young.

Such, then, is one slight example of the great interest and utility of old writings. This mere scrap has saved a name from oblivion and corrected a standard biography. What individual possessing cultivated tastes could fail to be charmed by the vast prospect opened out by such researches, by the numerous puzzles to be cleared up, and by the immense addition he will make to his store of historical and biographical knowledge?

[*For the specimens of the hand-writing of Penn, Dryden, Gray, Charlotte Brontë, and Thackeray, we are indebted to the kindness of Mr. F. T. Sabin.*]

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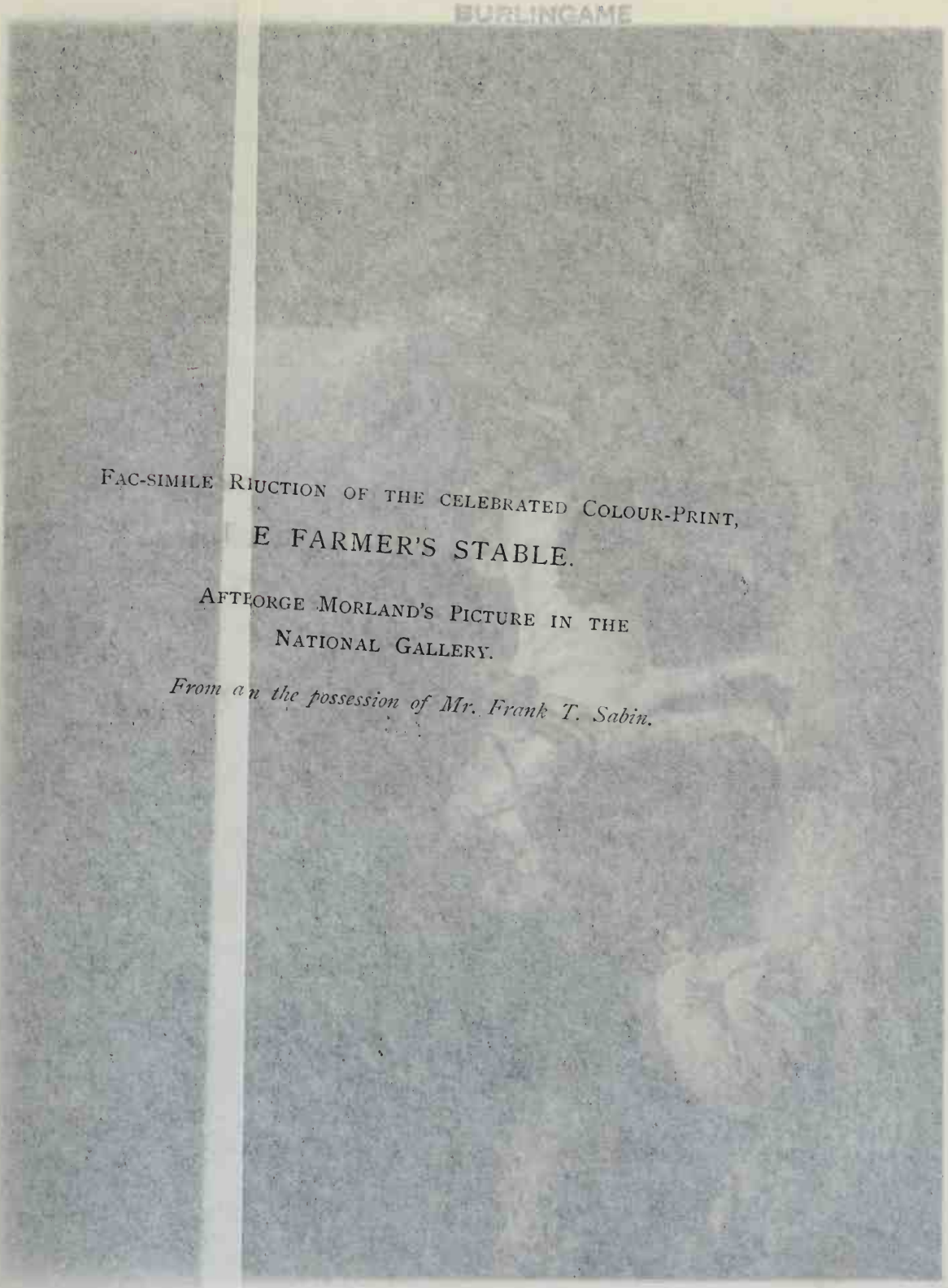

FAC-SIMILE REDUCTION OF THE CELEBRATED COLOUR-PRINT,

THE FARMER'S STABLE.

AFTER GEORGE MORLAND'S PICTURE IN THE NATIONAL GALLERY.

From an the possession of Mr. Frank T. Sabin.

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The FARMER'S STABLE

From an Original Picture in the Collection of the Revd. Henry Bate Dudley to whom this Plate is Inscribed by his much obliged humble Servt. Thos. Macklin.

London, Published June 2 1795 by Thos. Macklin 39 Fleet Street

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THE PAST SEASON IN FRANCE.

M. GEORGES FEYDEAU, the successful French dramatist, author of "La Dame de chez Maxim," "L'Hôtel du Libre Echange" (A Night Out), and many other farces, some of which have been adapted to the English stage, is at the same time a collector of pictures. Like most French collectors, he buys not only to get together and live with fine works of art, but also with a view to financial speculation, and this explains why the collection which he began forming not many years ago was offered for sale at the Hôtel Drouot last February. The success which has almost invariably attended the young dramatist at the theatre did not desert him in the sale room, and he realised 513,000 frs. (£20,540) for his 136 pictures and drawings, which had cost him about 380,000 frs. The collection consisted chiefly of works of the French school of 1870, and included a few from the brush of the great Barbizon masters of 1830. The gem of this collection was *Le Pont de Moret*, by Sisley (see illustration), a painter who shares with Claude Monet the honours of the first rank in the Impressionist school of landscape; this picture was knocked down for 28,000 frs. (£1,120) to Mr. Strauss, a well-known collector. Of the other works by the same artist, *Un jardin à Louveciennes* fetched 11,100 frs., *Le Pont d'Argenteuil*, 10,000 frs., *Le Chemin de Halage*, 7,350 frs.

Prices, indeed, ruled high throughout the sale. The works offered, in addition to their own intrinsic merit, had received a special lustre from the name of their owner and the very large publicity which had been accorded to the dispersal. The following list will give some idea of the range of values:—

Eug. Boudin...	*Venise, La Salute*	14,000 frs.
	Le Port de Camaret	11,250 ,,
	L'Eclaircie	10,000 ,,
	Rotterdam	8,200 ,,
	La Rade de Brest	8,100 ,,
	Environs de Trouville, 1878...	7,600 ,,
	La Gironde à Lormont ...	6,800 ,,
	Vue d'Anvers, 1871	6,850 ,,
	Fêtes des régates au Hâvre ...	6,000 ,,

(Altogether 40 works by this artist were sold.)

Corot ...	...*La Tour*	17,200 frs.
	Derniers Rayons	10,000 ,,
Daumier	...*Les Amateurs*	15,300 ,,
Diaz ...	...*La Clairière*	8,500 ,,
Jongkind	...*La Rue de l'Abbé de l'Epée* ...	9,050 ,,
	Canal en Hollande	8,310 ,,
	Environs de Nevers	7,100 ,,
Cl. Monet	...*Givre—temps gris*	11,000 ,,
	Le Champ de Coquelicots ...	9,100 ,,
Pissarro	.. *Rouen*	10,000 ,,
Ziem ...	...*Le Grand Canal, Soleil couchant*	19,000 ,,
	Vue de Venise	8,900 ,,

A VERY curious and interesting collection was that of historical portraits scattered by the auctioneer's hammer at the Georges Petit Gallery in Paris on May 13th and 14th last. This collection, which all tourists were able to visit during the many years that the Château d'Azay-le-Rideau belonged to the Biencourt family, was removed and sent to the auction room when the château changed hands.

The Château d'Azay-le-Rideau was built in the early part of the reign of François I. for Gilles Berthelot, Councillor of the King. It afterwards passed to Guy de Saint-Gelay, and subsequently, under Louis XIII., was owned by Henri de Beringham, chief equerry of the King's stud.

The castle was celebrated both for its marvellous architecture and on account of its gallery of historical portraits, comprising paintings dating from the fifteenth to the eighteenth century. A portrait of Louis XI., of the French fifteenth century school, was the oldest picture in the gallery, which also contained works by Clouet, Pourbus, Mignard, Rigaud, Largillière and de Troy.

Nearly all these pictures were valuable as documents rather than as paintings, and many of them were much restored, so that on the whole the result of the sale was satisfactory, though no very high prices were paid. A group of portraits of children by Weenix fetched 9,000 frs., the top price reached, next coming a full-length portrait of *Elisabeth Angélique de Montmorency*, Duchesse de Châtillon and later Duchess of Mecklenburg. This portrait, which is of the school of Pourbus le Jeune, was

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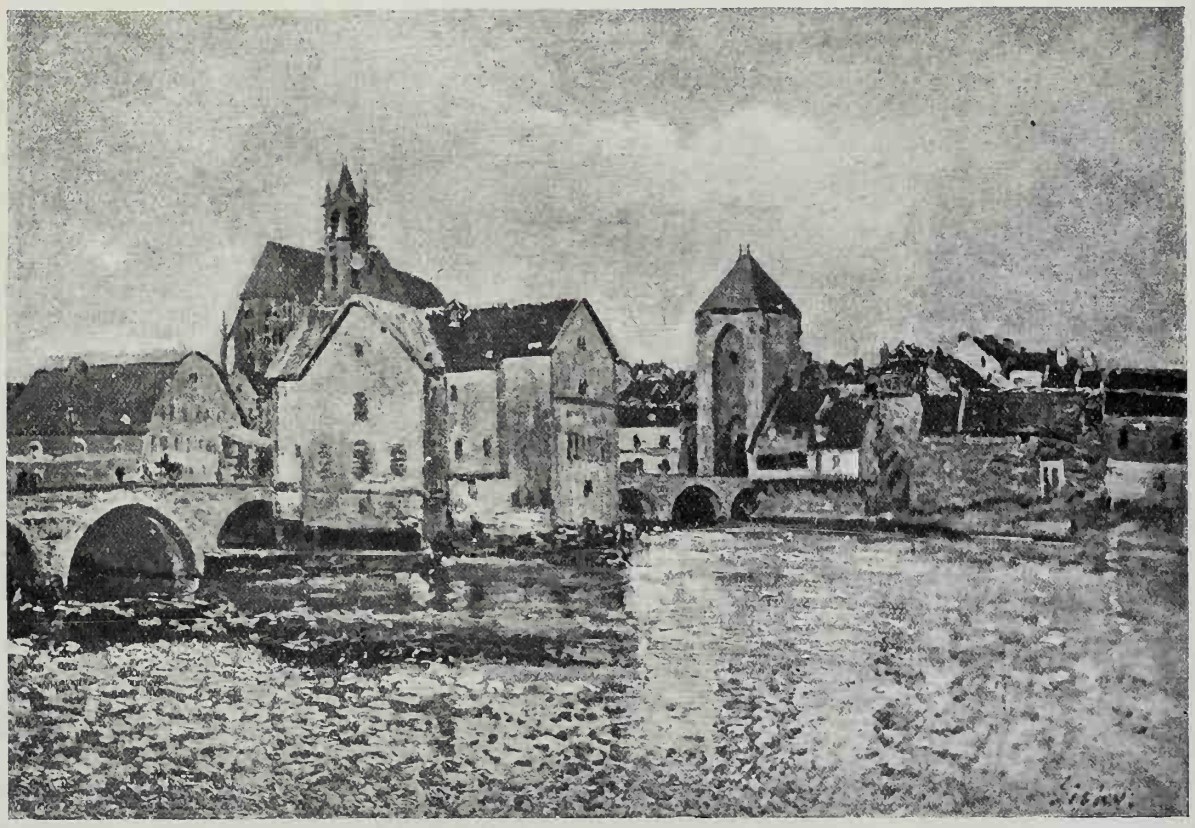
knocked down for 8,100 frs. A three-quarter *Portrait of a man* in a black pourpoint with a ruffle and a gold chain, by Pourbus le Jeune, dated 1596, fetched 8,000 frs. *Henri II., Duc de Montmorency*, a full-length portrait of the school of Pourbus le Jeune, went for 6,000 frs. A fine half-length portrait of *Maria Theresa of Austria*, painted by Rigaud, and dated 1739, for 2,150 frs.; *Giovanni, first Duke of Medici*, attributed to Giorgione, 2,020 frs.; *La Belle Verdurière*, a scene of the period of the Valois, school of Pourbus, 1,550 frs.; *An allegorical subject*, attributed to Primaticcio, Mignard, 2,150 fr.; two portraits on one canvas, namely, of *Marie de Lorraine, Duchesse de Valentinois*, and her sister, *Charlotte of Lorraine*, by Fouchet, doubtless a pupil of Mignard, 3,700 frs.; *Louise de Vaudemont*, daughter of the Duc de Lorraine and wife of Henri III. of France, attributed to Pourbus le Jeune, 1,700 frs.

A piece of carved wood furniture, in two parts, with four doors and a drawer, the doors ornamented with figures representing the elements, and the carving in the style of the sixteenth century, sold for 3,500 frs.



LE PONT DE MORET. BY SISLEY.

1650 frs.; *A Spanish Princess*, by Sanchez Coello, 2,000 frs.; and *La Dame au Manchon*, by Coypel, 2,400 frs.

A portrait of *La Grande Mademoiselle*, daughter of Gaston of Orleans, famous for her warlike conduct during the Fronde, represents her with a low-necked corsage and a sort of cuirass in embroidery. It was painted by Mignard, and fetched 3,900 frs. A half-length portrait of *Anne Bigot Cornuel*, in embroidered velvet, painted by Largillière, 2,150 frs.; a portrait of *Mme. de Grignan*, daughter of Mme. de Sévigné, attributed to

The total product of the sale was 149,492 frs., or nearly £6,000.

THE collection of M. C. de Hèle, of Brussels, sold at the same rooms on the previous day, was almost the only one offered during the season which contained pictures at all representative of the school of 1830. The names of Corot, Daubigny, Diaz, Jules Dupré, Ch. Jacque all appeared in the catalogue attached to good works, and the prices fetched prove that these masters have not been thrown over by collectors for those

of the school of 1870, which includes the Impressionists, notwithstanding the vogue of the latter's works during the last few years.

Le Bracelet, a very good example of Diaz as a figure painter, is here illustrated; it fetched 14,000 frs. (Knoedler), being closely followed by another example, *Nymphe au bord de l'eau*, 12,800 frs. *La Route sablonneuse*, an excellent landscape by the same artist, reached 30,000 frs. (£1,200), another one, *La Forêt*, going for 8,725 frs.

There were four works by Corot, six by Daubigny, and three by Jules Dupré, the prices reached being:—

Corot ...	*...Au bord de l'étang*	25,100 frs.
	Pâturage	18,100 ,,
	Le Pêcheur	12,100 ,,
	Le Saule (bought in)	14,500 ,,
Daubigny	*...Le Pêcheur*	31,400 ,,
	Le Ruisseau	22,100 ,,
	Pêcheur au bord de la rivière	12,300 ,,
	Le Chemin du hameau ...	7,100 ,,
	Bords de l'Oise	5,000 ,,
	Les Pommiers en fleurs ...	3,700 ,,
Jules Dupré	*...Vaches à l'abreuvoir*	20,500 ,,
	La Rivière	19,200 ,,
	Le Pêcheur	7,100 ,,

Other prices were as follows:—

Ch. Jacque	*...Moutons au pâturage...* ...	12,800 ,,
	La Sortie du troupeau ...	12,100 ,,
	Moutons dans la clairière ...	12,000 ,,
Isabey	*...Mariage au temps de Henri II.*	15,600 ,,
	L'Arrivée au château ...	6,925 ,,
Ziem ...	*...Le retour de la pêche à Venise*	20,100 ,,
Lhermitte	*...La Méridienne*	9,800 ,,
Fantin-Latour	*..La Toilette des nymphes* ...	9,000 ,,
Chaplin	*...Ingénuité*	5,750 ,,
Jongkind	*...Rotterdam*	6,700 ,,

The whole collection realised 391,250 frs. (£15,650) for thirty-four lots.

THE AVONDALE SALE.

During the month of August, at Avondale, County Wicklow, the residence of the late Mr. Charles S. Parnell, three hundred lots of furniture and various curios belonging to the late Irish leader were put up for sale by Mr. Flint, the representative of Messrs. J. H. North and Son, of Dublin. In opening the proceedings, Mr. Flint said that the sale was absolutely unreserved. He referred to the letter of Mr. J. H. Parnell, recently published, suggesting that the Irish nation should preserve Avondale and its surroundings. He trusted someone present would preserve some of the relics for the Parnell family, and he hoped that Mr. Parnell would be able to redeem the place within two years, as arranged with Mr. Boylan. This statement was received with applause. The sale was then commenced. The contents of each room were dealt with separately. A pair of decanters from the late Mr. Parnell's study were sold for 6s. 6d., and a bust of John Martin realised 4s. 6d. The Earl of Wicklow purchased an elk head and horns for £15 10s. The bed in which the late Irish leader was born was disposed of at £15 15s. to Mr. Butler (Dublin). Mr. J. H. Parnell purchased all the articles in his own bedroom. He also bought a variety of other goods. Mr. Boylan, the purchaser of the estate, bought several lots,

LE BRACELET. BY DIAZ.

including some pictures, which he subsequently allowed Mr. Parnell to take. A study table was sold at £10 5s., and an office table at £4 7s. 6d.

The late Mr. Parnell was not a bibliophile. No one expected to find any very valuable items in his library. Yet there were many very scarce books, and in a few cases, notably one or two Irish books, which were evidently used by the late Irish leader, high prices were obtained. Not a single book, as far as could be discovered, bore the autograph of

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Mr. Parnell. The highest figures among the Irish books were obtained by Sir James Ware's Whole Works, edited by Harris (£12); "Journals of the Irish House of Commons," Vols. 1 to 22 and Vol. 25 (£10); Clarendon's "Short View of the State and Condition of Ireland from ye year 1640 to 1652," a MS. of 324 quarto pages (£4 15s.); and Webb's "Compendium of Irish Biography" (£5). This last was secured by Lord Congleton, a relative of the family, who also bid £5 for the 1786 (Glasgow) edition of Thomas Parnell's Poems; the Fourth Folio of Shakespeare, with name cut from top of title, and the last four leaves imperfect, being badly frayed, size 13⅞ by 9 inches, 1685, which fetched the largest figure of any book sold, was knocked down to Colonel Tottenham for £35.

SALE OF LORD CRAWFORD'S MSS.

THE celebrated collection of illuminated and other manuscripts belonging to the Earl of Crawford, and forming a small, but priceless, part of the Haigh Hall collection of books, has been sold by private contract to Mrs. Rylands, the founder of the John Rylands Library at Manchester. A few of these books date from the time of James VI. of Scotland, but the bulk of the collection owes its existence to the exertions of the twenty-fourth Earl, the Lord Lindsay, and his son, the present Peer.

The scheme is probably the most comprehensive that any private book collector has ever formed in modern times, and it has been carried through two generations in the most logical way. The object of the library was to be thoroughly representative of all the literature of the world—to contain not everything, but the best of everything. The really distinguishing mark of the collection has been the manuscripts. There are early printed books at Haigh—hundreds of them—but they scarcely count in comparison with the wonderful array of mediæval Western MSS. and of Eastern MSS. of all ages, while to not a few of the former the bindings, dating from the twelfth and thirteenth centuries, impart a character and a value of a very special kind. The extraordinary scarcity of some of these latter may be gauged by the fact that the Crawford collection, which only contains thirty of them, yet ranks third among the collections of the world.

One of the finest specimens (No. 253 in the hand-list of the Bibliographical Society's Exhibition, 1898) has for its centres two plaques of twelfth century Limoges; its background is of silver stamped from dies of the thirteenth; round these are figures of saints in ivory; and the whole is enclosed in a border of finely carved and gilt wood, not much later. Another (246 in the same list) is a book of the Gospels, the MS. of German work of the early twelfth century, and the case of the same date, evidently made for the book; a fact which ought to settle the controverted question whether books of this date had, as a rule, a thick embossed cover on both sides, or only on one. Here the central ornament has disappeared, but there remain the heavy borders of gilt copper, enriched with Limoges enamels representing the Apostles, the Virtues, etc. A third, the double cover alone remaining, is the celebrated one which belonged to Samuel Rogers and then to the late Mr. Bateman, at whose sale Lord Crawford bought it a few years ago. The ivory carvings are of the tenth or eleventh century; the metal work, of the twelfth, is probably from Trèves, which was for a long time the great rival of Cologne in the field of German ecclesiastical art and culture.

Of the Latin manuscripts, undoubtedly one of the most important texts, though quite unadorned, is a manuscript of the letters and opuscula of S. Cyprian, written in a very clear hand in what are known as Merovingian characters of the seventh or early eighth century.

To the thirteenth century belongs a missal of great interest, for it is of English origin; it is "ad usum Sarum," and is inscribed "Memoriale Henrici de Cicestria Canonici"—a very early record of a canon of Chichester, and probably the oldest Sarum missal in existence. A little later comes the very beautiful small Horæ from the Bollandists' library, remarkable as being in its original wooden boards and quite perfect and untouched. Perhaps a little earlier is a very important Psalter written in Paris, almost certainly by the same person who executed the manuscripts given by St. Louise to the Sainte Chapelle; a beautiful book, valuable both for its five pages of miniatures and its illuminated capitals, and also for its historical associations, for on a blank leaf we read, in very delicate handwriting, the words "Royne Jehanne." In other words, this book belonged, a century and a half after its production, to Jeanne of Navarre, Queen of Henry IV. of England.

The finest of the Italian works is dated 1402; it is in three large volumes, full of truly marvellous miniatures, and made of historical value by the portraits of the Malatesta family, to which it belonged. A book like this, perfect in condition and of certain date and origin, is naturally a most important monument of Italian art at the end of Trecento; and,

doubtless, when it has been made easily accessible to scholars and to all the world, it will be taken as a text for many a learned treatise.

The last of the European manuscripts to need mention are three English works. The finest is the celebrated copy of Lydgate's *Siege of Troy*, which sold for a very high price in the Perkins sale many years ago; it is not later than 1420, and the borders and illustrations are of wonderful beauty. Another volume is Lydgate's translation of Boccaccio's *Falls of Princes*, a plainer, but still important, volume from the Osterley Park library; and a third English book of great value is the copy of Wycliffe's *Gospel*, which was presented to Queen Elizabeth on her accession by Francis Newport, who had narrowly escaped martyrdom under Queen Mary.

Of great general interest are the vast number of very precious Persian and Arabic manuscripts, the Egyptian papyri, the Coptic manuscripts ranging from the sixth to the fifteenth century; with the earliest vellum book in the world, containing ten or twelve pages of the Odyssey, probably in a handwriting of the third century. Unluckily, this is not so well preserved as are the papyri, of which the library contains a great many; even in the dry Egyptian climate time has made its mark, and only a small part of the fragment is decipherable. As to the Persian and Arabic MSS., they form one of the richest departments of the library. The examples of the Koran, portions or the whole, are very remarkable, notably some pieces in the Cufic character, dating from the eighth and ninth centuries A.D., which are of extraordinary beauty and value. One book of 467 leaves, written on thick Bombycine paper and of the date 1500 A.D., must be one of the largest volumes in the world; it measures 34 in. by 21 in., and each of the huge pages contains only ten lines in bold and noble handwriting. Altogether, the importance of such a collection, if it is to be made accessible to Oriental scholars all over the world, cannot easily be over-estimated.

BOOKS.

In the height of the London season, when money is of little account and prices of everything rule higher and higher, no notice is taken of comparatively insignificant, but quite frequently very interesting, mementos of the past which dealers with a fine regard for comparisons are pleased to call "rubbish." It were as though no fish but whales had a right to plough the seas; that nothing but leviathans were worth recognition. The truth is, that there is frequently more romance in minute than in great things. The latter are at everybody's beck and call and have been analysed and anatomatized and thought and written about till there is no novelty in or about them, and the worst of it is, authorities contributing to the various periodicals and to the press generally dish up the same old tales and call them new.

At present nothing is being sold, at least in the open market, if indeed we except a few sweepings garnered as though to shame the past. Now that the season is over, we must subsist, as best we may, on Dead Sea fruit and look forward to the reality. And the Dead Sea fruit is monstrous and inflated as a general rule. We have heard of it before, and the romance once surrounding it has just gone. The rarest of books and the most enormous of prices have served their turn and are already almost forgotten by all but the very few who make it their business or pleasure to chronicle great things and who for that very reason are most apt to forget the small.

During the past season countless books have been sold for a song which to the lovers of books—to those who are accustomed to identify themselves with their authors and to read messages from the dead—are full of the hopes and fears, the glories and the shame of bygone days. Though cheap, insignificant, or what you will, they have as great a history—some of them—as curious a tale to tell as ever Caxton fashioned in the cloisters of Westminster. We do not all think so, perhaps, because Caxton and his compeers, and great authors, or those whom the world calls great, overshadowed meaner things and subjects, and are accustomed, now, as ever, to thrust themselves forward towards all the choice niches of the Great Pantheon which harbours only the great.

But there are smaller Pantheons—their number is legion and all are full. Many of them are almost wholly unexplored and afford endless material for enterprise. It is curious that no one should think it worth his while to call attention to their tortuous windings and dark passages. Perhaps the explorer might lose his way and make some hideous mistake—get lost, in fact, in echoing corridors untrod by Bibliographers and Bibliophiles, and emerge later on a laughing-stock to the dwellers on the threshold, who, working in the light of day, cannot see and care nothing for the much greater world that hems them in on every side. Yet to go exploring is one of the most enjoyable of pastimes to temperaments of a certain kind, and especially is this the case where books are concerned.

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One of the most curious books that ever was written by an adept in the art of unravelling mystery was seen in a London sale room a month or two ago. It sold for ten shillings, and was, therefore, not worth mentioning from a merchantable point of view, albeit it was cheap at the money. It is known as *Hermippus Redivivus, or the Sage's Triumph over Old Age and the Grave;* the author, one Hans Heinrich Cohausen, it seems, for no name is given on the treatise, a physician born at Heidelsheim in 1665, who had the misfortune to die, in spite of his theory, at the comparatively early age of eighty-five. Had he not been knocked down by a cart at Münster, he ought to have been living still, for the method of prolonging the vigour and life of man as laid down by this sage makes it as certain as anything can do—on paper—that no one who follows it can possibly shuffle off this mortal coil in a natural way till he is as old as Methuselah.

Cohausen in his search for the elixir had come across an inscription on an old monument which set forth that Lucius Clodius Hermippus, whose remains were entombed below, had lived to the age of a hundred and fifteen years and five days, "anhelitu puerorum," *i.e.*, by imbibing the breath of young boys, and his treatise is written to prove that this is no fanciful inscription, but conveys the sober truth. On paper, as we have said, he proves his case up to the hilt, and it is a thousand pities that the Münster vehicle deprived him of life just at the very moment when it was beginning to become interesting. Hermippus is dead, it is true, and he died young, but that was because he did not know the whole truth—he was but a pioneer whom an accident foiled.

At the same sale, another book of a most remarkable character sold for six shillings. In these days when the inhabitants of Mars are almost our first cousins, no one can avoid looking into "The Discovery of a New World; or a discourse tending to prove that 'tis probable there may be another habitable world in the Moon; with a discourse of the possibility of a passage thither." This treatise was written by the learned Dr. Wilkins, Bishop of Chester in the days of Charles I., and passed through several editions. It is crammed with ingenious suggestions for reaching the moon, and one-half of the text is occupied with demolishing the probable objections of sceptics. The way in which the Bishop combats and parries each difficulty he summons up is amusing, and had his philosophy been only as rational as his learning was profound, the moon would by this time have been annexed and incorporated in the British Empire.

It was perhaps this dream of the erudite Wilkins that prompted M. Nicollet, the French astronomer, to write his book entitled "Great Astronomical Discoveries at the Cape of Good Hope," in which he describes with great minuteness how Sir John Herschel had discovered men, animals, and even butterflies in the moon by the aid of his gigantic telescope. This was only in 1836, but so great was the sensation caused by M. Nicollet's announcement that even savants were taken in and done for. The fact was that M. Nicollet had a rival in astronomical research, M. Arago, whom he thought it necessary to suppress, much in the same way as a celebrated Bibliographer thought it necessary to suppress his hated rivals by a glowing account of the discovery of a forgotten library in Kamschatka, which, without thought, they copied with approval; names of imaginary books and all. M. Arago tumbled into the carefully prepared bog and was sucked in, to rise no more, M. Nicollet the while rejoicing in his hoax.

And so we might continue *ad infinitum* discoursing of books that few know anything about, because they are, from the cardinal point of view, beneath the notice of luxurious buyers, and sell, as a rule, for a trifle. But properly to appreciate books like these you must know something of the circumstances under which they were written and something also of those who wrote them. The name of the printer is of no importance, and when he was born, and whether married or no, a matter of supreme indifference. It is curious that the modern Bibliophile should often measure his books and sometimes know nothing of them; that he should concentrate his whole industry on externals; that he should frequently pay enormous sums to prove his interest in some distinction without a difference, when he might for a comparative trifle surround himself with hundreds of volumes that would interest him for a lifetime. Of all things that man can collect, books are, on the whole, the cheapest, and the better the book the cheaper it is to buy, provided he have but the common sense to look on the text rather than upon the edition or the binding.

But the collector of books will not, as a rule, do this. The records of past sales shew conclusively that scarcity, binding, and immaculate condition are the three prime factors that attract nearly every

book-man who has money enough to be under no necessity of saving a part of it. Considered in the light of an investment, it may possibly pay to accumulate the aristocrats of the shelf, though the point is very doubtful, for interest on capital accumulates with fearful rapidity, and the book that cost £100 ten years ago must be worth in the open market nearly as much again now, else is the investment vain. That very rare books or exceptional copies of some which under ordinary circumstances are common enough, have their merits, we dispute not at all. Each man has in the past ground his own axe in his own way and will doubtless continue to do so. But that he should grind large axes only —that is the enigma. It almost looks as though some exceptional genius, to whom all will listen, would have to rise from his grave to point out for the thousandth time that much can be got for very little if only it be sought for and understood aright.

MISCELLANEOUS.

On August 28th, Messrs. Glendining and Co., at their sale rooms at King William Street, Strand, disposed of an important relic of the Battle of Trafalgar, the naval sword presented by the Patriotic Fund to Captain Robert Redmill. The sword is a fine example of workmanship of the Georgian period (see illustration). The hilt, with ivory grip, was, according to the designer, intended "to import that national union produces herculean efforts, which, aided by wisdom, lead to victory." The sheath bears a medallion depicting the battle of Trafalgar, surrounded by the words, "Polyphemus," "Nelson," "Trafalgar," and is richly ornamented with trophies of arms, flags, and anchors. Bidding started at £10, and after some competition it was secured by Mr. Pinnock for £40.

The inscription on the blade reads as follows:—"From the Patriotic Fund at Lloyds' to Robert Redmill, Esq., Captain of *H.M.S. Polyphemus*, for his meritorious services in contributing to the signal victory obtained over the combined fleets of France and Spain off Cape Trafalgar on the 21st of October, 1805."

A Special General Meeting of the Committee of the Patriotic Fund was held at Lloyds' Coffee-house on the 3rd of December, 1805, when amongst the proceedings which took place it was "Resolved—That swords of the value of one hundred pounds each, with appropriate inscriptions, be presented to the surviving Captains and Commanders of His Majesty's ships who shared in the danger and glory of the memorable action with the combined fleets

of France and Spain off Cape Trafalgar, on the 21st of October, 1805." There were twenty-five recipients of these swords.

Some interesting war medals also changed hands at this sale, the best prices obtained being as follows:—Naval general service, with bar, "Mars, 12 April, 1798," £14; curious medal of the Anglesey Volunteers, inscribed "Prize-shooting medal of the Holyhead Volunteers, won by Sergt. D. Evans," 1801, £11; H.E.I.C. medal for services against Hyder Ali, Deccan, 1784, £10; another for services in Mysore, 1791-92, £10; British South African Company's for Matabeleland, 1893, with bar, "Rhodesia, 1896," awarded to Trooper W. M. Spry, Victoria Column, £10; military general service, with six bars, "Egypt," "Talavera," "Badajoz," "Salamanca," "Vittoria," and "Toulouse," £10: another, with seven bars, given to Peter Clifford, 24th Foot, £9 9s.; another, with bar for "Busaco," awarded to J. Mullen, 11th Foot, £9; oval silver

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engraved medal of "The Skyrack (Yorks.) Volunteer Infantry," presented to Frederick Simpson, best shot, Easter firings, 1811, £9; military general service, with bar, "Sahugun and Benevente," £8 10s. The 150 lots disposed of realised about £500.

At a recent sale at Aberdeen, Mr. William Young bought three pictures that had long been the property of a Catholic family living in an old house at Dunfermline, the painters of which were not known to their owners. Two of the pictures represented St. Francis before and after receiving the stigmata, and the third was a picture of the Blessed Virgin blessing St. Teresa. The pictures were in a dirty condition, but Mr. Young thoroughly cleaned them, and after examination pronounced the two pictures of St. Francis to be the work of Ci'goli, the Florentine painter of the sixteenth and early seventeenth centuries. The third picture, which is pronounced to be by the seventeenth century painter, Altemarle, was bought by Mr. James Hay, who has presented it to the Catholic Church at Stonehaven to be used as an altar-piece.

A NEW ITALIAN MASTER.

Since the death of Morelli, the great reformer of the art of criticism, the palm of connoisseurship in all questions appertaining to the Italian masters has passed to his pupil, Mr. B. Berenson. The publication of a new book* from his pen cannot fail to arouse the keenest interest in art circles, since no other writer has a more profound knowledge of the subject or knows how to express the very essence of things in clearer and simpler language. With his increasing knowledge of the old masters, Mr. Berenson has drifted further and further from the path indicated by Morelli, until he appears as an entirely independent and original critic.

* "The Study and Criticism of Italian Art," by Bernhard Berenson (London: George Bell & Sons, 1901).

THE STORY OF ESTHER.
(Attributed by Mr Berenson to "Amico di Sandro")

His new volume on Italian Art is a collection of essays dealing with a variety of subjects from "Vasari in the light of recent publications" to "Dante's visual images" and "Venetian Painting," but none of the essays can vie in interest with the one which appears under the heading of "Amico di Sandro," which is a unique performance in constructive criticism. In the course of his study of the Florentine masters, Mr. Berenson has been struck by the intimate relationship of certain pictures, dating from the seventh and eighth decades of the fifteenth century, and generally ascribed to Botticelli, Ghirlandajo and the two Lippi. On the strength of most plausible evidence, such as the constant repetition of certain qualities and faults to be found in these works, he has come to the conclusion that they have all been painted by the same hand, by a master of eminent importance whose name has, however, been lost to posterity, since, in his short career, he has not had an opportunity of painting any important work for the decoration of a public building or church. For convenience's sake he calls this unknown master "Amico di Sandro" (Friend of Botticelli).

LA BELLA SIMONETTA.
(*Attributed by Mr. Berenson to "Amico di Sandro"*)

Amico di Sandro, then, is supposed to have worked between 1475 and 1485, beginning as an imitator of Botticelli, and rapidly developing in power, until he, on his part, exercised considerable influence on Filippino Lippi. Mr. Berenson credits "Amico" with the "Adoration of the Magi" and "The Madonna and Child" in our National Gallery, which are both catalogued as Filippino Lippi's; with the "Tobias and the Archangels" (ascribed to Botticelli) of the Turin Gallery, the celebrated "Bella Simonetta" at the Pitti in Florence, and the "Giuliano de Medici" from the Morelli Collection in Bergamo.

After having established Amico's personality, career, and influence, Mr. Berenson proceeds to search for evidence of his existence in old records, and finds such evidence in Vasari's short mention of one Berto Linaiuolo, who "after having painted beautifully a number of pictures, which may be seen in the houses of many townspeople, died at the very moment of maturity, bringing to nought the expectations he had aroused."

Mr. Berenson's method of proceeding is the same that led Darwin to construct, through mere logical reasoning, the approximate outlines of an extinct species between bird and reptile, long before the impression of the Archæoptrix was found in the Solenhofen stone. Not the least important feature of his book will be found in the excellent reproductions of little known, though important, works from private collections to which the author had gained access.

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ANCIENT PERUVIAN POTTERY.

An exceptional opportunity of studying the quaint art-products of a forgotten race is afforded by the collection of ancient pottery that was formed by Sir Spenser St. John while Resident Minister in Peru. Little is known of the history of the Incas, but it is certain that they held sway over a large and highly-civilized Empire before the Spaniards arrived to dispossess them. They

were adepts at agriculture and engineering, and their extraordinary skill in architecture is attested by the ruins of a number of magnificent edifices.

As to their capacity for decorative art, a comprehensive idea may be obtained from an examination of this collection. The many curiously-shaped vessels that it contains are unique in character and of a barbaric type, conveying the suggestion that the art of design was less cultivated by the people than other arts of a more utilitarian nature. Nevertheless, the individuality and fertile imagination that these works display give them an interest of their own. They contained the fluid and solid refreshment that was to sustain on their journey those destined for the country "from whose bourne no traveller returns," and were buried with chiefs and other important personages.

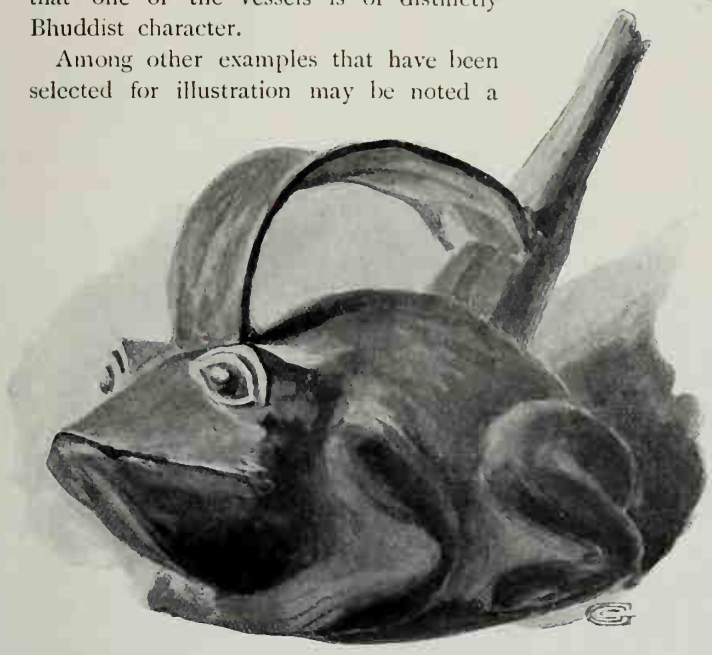
The occasional discovery of gold and silver vases has greatly stimulated the opening of the tombs, but though the searchers are still rewarded by precious metals now and then, pottery is the chief product of their efforts. Sir Spenser St. John relates that in 1876, at a village on the sea-shore near Lima, he met some French sailors from an Admiral's flagship, who had been digging for curiosities to send to the Paris museums, among the things they had found being a gold vase, about seven inches high, perfect in form and free from blemish.

Many of Sir Spenser's specimens were acquired from Mr. Gibbs, the American Minister at Lima, who was a most ardent collector, and they now number over four hundred. The collection may be seen by those interested at Mr. Stevens' Auction Rooms, King Street, Covent Garden, where it will be sold at the beginning of October. No one who views these ancient vases and water-bottles can fail to be struck by the great variety of the designs, for there are no two exactly alike, although the general character that prevails throughout is quite unmistakable. The artistic spirit of the artificers seems to have taken the direction of perverting the human form into all kinds of monstrosities, but it is noteworthy that they preserved a facial type, which may

no doubt be taken as to some extent representative of that which existed in their time and locality.

In addition to humanity they depicted, or perhaps one might more accurately say distorted, many varieties of animals, fish, and fruit. One of the most curious designs is that of a tigress suckling her young, with her four cubs lying in parallel lines. This group is surmounted by a remarkable canopy, bearing a human head, as shown in the illustration. Strangely enough, some of the people represented on these vessels are in a diseased state, and one of them has a hare-lip—possibly this may be a portrait. There are hunters carrying their game, and some support is lent to the theory that the Chinese discovered America before the Europeans, by the fact that one of the vessels is of distinctly Bhuddist character.

Among other examples that have been selected for illustration may be noted a



quaint vase, decorated with a human head, and blue and white in colour, that has acquired a most agreeable tone from time, and a spotted tiger in terra-cotta and white, that has preserved its surface gloss, which was probably imparted by mechanical polishing. The two heads of Indians—an old man and a squaw—in terra-cotta and white, are remarkable for their characteristic modelling, and the representation of a toad in metal is noteworthy for its simple treatment and effective design.

There are several double bottles adorned with heads of men and animals, a curious feature of these being that when one blows into one hole the other emits a peculiar sound, presumably intended to resemble the cry of an animal or bird, or perhaps the human voice. But this is more or less a matter of conjecture, for the specimens have not so completely resisted the influence of time as to retain distinguishable sounds. It is worth noting that in several instances the maize discovered in the vases has

continued in such good condition that it has germinated on being planted.

It may be anticipated that the sale of this remarkable collection will excite keen competition, for the tombs have now been so industriously ransacked that the future supply of genuine examples of the ancient pottery of Peru must necessarily be limited.

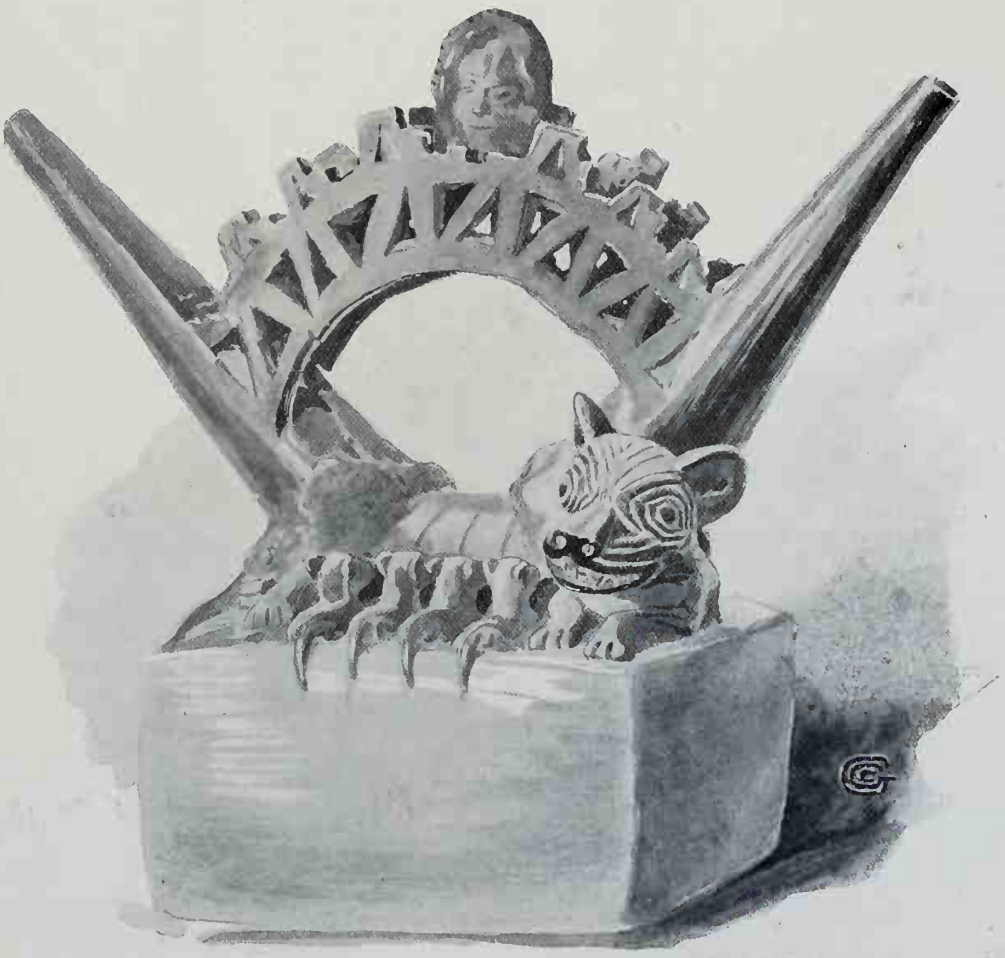
Dr. Stein, of the Indian Education Department, has arrived in England from Chinese Turkestan, where he has made many valuable archæological finds, dating back 1,800 or 1,900 years, of ancient manuscripts in Sanskrit, Chinese, and an unknown

language of Indian extraction. Buddhist pictures, and numerous stucco sculptures of undoubtedly Indian style, are amongst the interesting collection. The discoveries, which were made in the region of Khotan, for the most part, give striking confirmation of the old tradition that the Khotan territory had been conquered and colonised by immigrants from the North-Western Punjab. It is probable that the greater portion of the collection will find its way to the British Museum, where Dr. Stein is at present engaged in the work of arranging them, while the remainder will go to the museums at Calcutta and Lahore.

THE Corporation of the City of London have deserved the life-long gratitude of all classes of art students for the admirably organised exhibitions held during the last ten seasons at the Guildhall. The large number of visitors to the gallery (so sensibly opened for a few hours on Sundays) shows that the public at large, or at least that portion of it which is usually termed "art-loving," has thoroughly appreciated these shows, although the million still patronise that glaring wilderness of gold frames, the Royal Academy. The exhibition of Spanish art is now closed; that splendid vision of Velasquez and Goya has melted away as completely as did that of the "French school" of 1898 and of the Turners of 1899.

NEXT season will in all probability bring an exhibition of the British and foreign schools of the eighteenth century, and one can look forward to making or renewing the acquaintance of some of the treasures of private collections, so rarely accessible to any but the intimates of their happy owners.

WE much regret that, through an error, the names of some rather important stipple-colour prints were omitted from the list given by Mr. Sabin in the last number of this magazine; they will be given in a future number. It is, also, due to Mr. Sabin to state that in his opinion (which we do not entirely share) there should have been no allusion to mezzotints in the title of the article, as he only treated of them incidentally. He will deal with them fully on a future occasion.



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COLLECTIONS
VISITED

MR. DEMING JARVESS COLLECTION OF CHINESE PORCELAIN AT DETROIT, U.S.A.

THE word "china" as denoting porcelain has passed into our language so completely that it requires an effort to imagine any connection between it and the name of that vast Eastern Empire, the cradle of civilization, where many of the higher arts flourished long before the beautiful West had begun to emerge from the darkness of barbarity. Perhaps it is in the presence of a collection of Oriental porcelain that one feels most strongly the importance of the concentration of energy. Nothing less than the results of skilled labour of the highest—the work of the trained eye and practised hand—endures to be called great. The workman who forces his lesser power into one channel, the artist who devotes his life to achieving skill and originality in his work, is the man who wins for the work of his hands reverence in the eyes of posterity, and a place among the prized things of this world. The cry of the Oriental is not how soon, but how well; he will not force his inspiration, a word come to him, however long he has to wait for it, and in working it out he will spend a dozen years of his life, or more, rather than feel it has left his hands less than perfect. The body dies, but the work of it lives on, and one is almost oppressed with a sense of the running patience of the dead hands that worked awhile upon when one comes face to face with such a collection as that of Mr. Deming Jarves, the enthusiastic American collector of Chinese blue and white porcelain.

At the early age of eighteen, while taking a trip round the world, he made the first purchase for his collection, and has never turned since from his allegiance to Chinese art. "Who collects everything collects nothing," has been his motto, and the result of his wise policy is that this collection of "blue and white" is peculiarly interesting and well-chosen. It contains a surprising proportion of rare and even unique specimens, and every piece in it is a good example of its kind for beauty of form and colour, and for excellence of texture and design. Mr. Jarves has evoked what the West, or World, calls the grace, and strives after the most graceful in form and the purest in colour; his dining-room in Detroit contains some four hundred pieces of blue and white porcelain, for which the enthusiastic owner has ransacked the world, and which he has taken forty years to

No. III.

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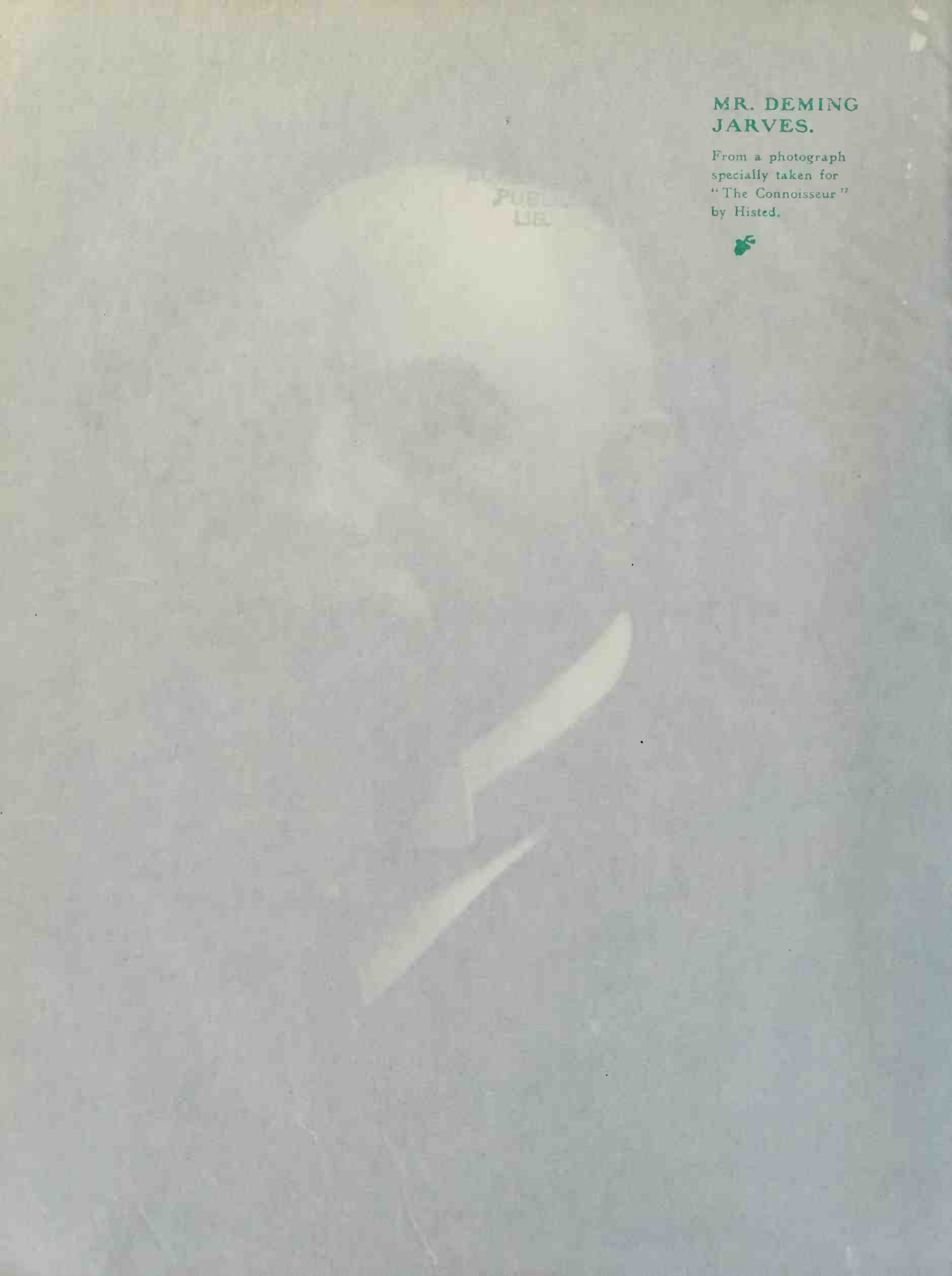

MR. DEMING JARVES.

From a photograph specially taken for "The Connoisseur" by Histed.

MR. DEMING JARVES'S COLLECTION OF CHINESE PORCELAIN AT DETROIT, U.S.A.

THE word "china" as denoting porcelain has passed into our language so completely that it requires an effort to imagine any connection between it and the name of that vast Eastern Empire, the cradle of civilization, where many of the higher arts flourished long before the boastful West had begun to emerge from the darkness of barbarity. Perhaps it is in the presence of a collection of Oriental porcelain that one feels most strongly the importance of the concentration of energy. Nothing less than the results of skilled labour of the highest—the work of the trained eye and practised hand—endures to be called great. The workman who forces his brain power into one channel, the artist who devotes his life to achieving skill and originality in his work, is the man who wins for the work of his hands reverence in the eyes of posterity, and a place among the prized things of this world. The cry of the Oriental is not how soon, but how well; he will not force his inspiration, it must come to him, however long he has to wait for it, and in working it out he will spend a dozen years of his life, or more, rather than feel it has left his hands less than perfect. The body dies, but the work of it lives on, and one is almost oppressed with a sense of the cunning patience of the dead hands that worked awhile agone when one comes face to face with such a collection as that of Mr. Deming Jarves, the enthusiastic American collector of Chinese blue and white porcelain.

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accumulate. Every piece has been selected personally with the utmost care, and he has educated himself to the necessary standard of judgment by a minute examination of a large proportion of the public and private collections of Europe. He has studied the Salting Collection at the South Kensington Museum; the Grandidier at Paris; the great Dresden Collection of Oriental ware (the largest, though not the most exclusive, in Europe); as well as the minor collections at Amsterdam, Berlin, Venice, and in the British Museum; besides many valuable and famous private collections.

Connoisseurs are wont to say that blue and white Chinese porcelain, to be admittedly good, should have five points—(1) the white must be pure, hard paste should feel soapy to the touch; (2) the blue must be of the finest sapphire tint, with no tendency to neutral grey or purple; (3) the design and drawing must be clean and fine in outline; (4) the shape of the piece must be graceful; (5) the glaze must be brilliant and uninjured.

No. IV.

In this ware the cobalt was applied to the unbaked paste, which was then glazed and fired at a very high temperature, the colour, therefore, appearing under the glaze.

No. V.

Looking at the accompanying illustrations, one may gather some notion of Mr. Jarves's idea of the use of a porcelain collection; he contends that it is essentially decorative, and few will dispute the point when they see the practical working of the theory in the decoration of his dining-room (Nos. i. and ii.). He had the carpet designed and woven in China, in colour blue and white, to harmonize with the ware which is the splendour of the room.

The finest piece of the whole four hundred may be seen in the centre of the mantlepiece (No. i.) with the light falling in a dazzling streak down its finely-glazed surface; the mirror in the background so clearly reflects the opposite wall that the effect of the vase is somewhat lost, but a glance at the illustration on this page will show it clearly (No. iv.). It is probably unique, at any rate outside China, and came from Pekin five years ago. Standing as it does some nineteen and a half inches high, this superb specimen of soft paste in the semi-egg-shell variety will be keenly appreciated by connoisseurs, who know how difficult it is to obtain this ware decorated in monochrome. The blue is purest sapphire and the glaze superb; one has to look through it to arrive at the colour, it is like a coating of brilliant glass. The piece is of the style called by the French "Peau d'Orange" (so called because the surface is rough, resembling the peel of an orange; the effect is found on earthenware as well as very fine porcelain, and is probably due to a peculiar process of enamelling); it is decorated with

No. V.

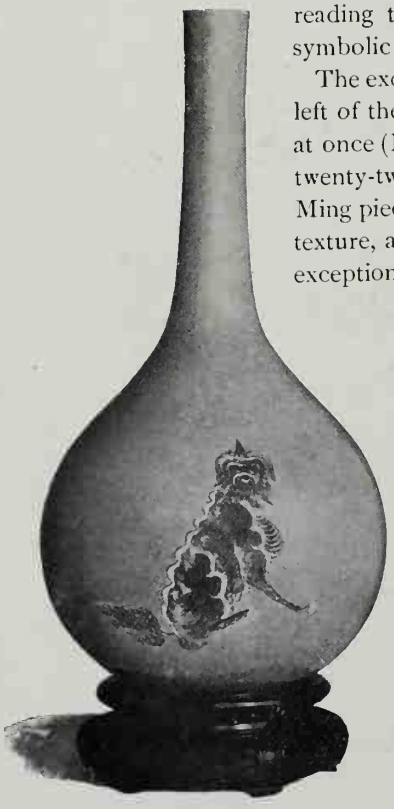
No. I.—MR. JARVES'S COLLECTION.

the dog of Fo—sometimes colloquially called the dog "Fu"—looking at a hawk; the sky-dog appears to be the symbol of plenty, nobility, strength, and is the habitual defender of the thresholds of the temples and of Buddhist altars; the drawing is magnificent, under a microscope every hair can be clearly seen. This piece is of the Yung Ching period (1722-1736), and no duplicate of it is known to be in existence. We are so much accustomed in Europe to the decoration of porcelain merely to please the eye that we almost universally fail to understand and appreciate the Oriental idea of ornament. In the East, especially in China, every colour, every conventional design, every animal, every flower has its appropriate meaning and tells its peculiar tale. A fair-sized book might be written on each of the pieces illustrated in this article, detailing the care of its construction from paste to porcelain, from the potter's hands to the final firing, and reading the story written on it in the symbolic language of the artist's brush.

No. VI. *a*.

The exquisite shape of the vase on the left of the mantelpiece arrests the eye at once (Nos. i., ii., and viii.). It stands twenty-two inches high, and is an old Ming piece; the surface has a soft, oily texture, and the brilliance of the blue is exceptional. A point of great interest lies in the decoration, which represents an old Buddhist legend, and which leads one to suppose that it was originally made for a Buddhist temple: the mark on the foot fixes it to the Kea-Tsing period (1522-1567).

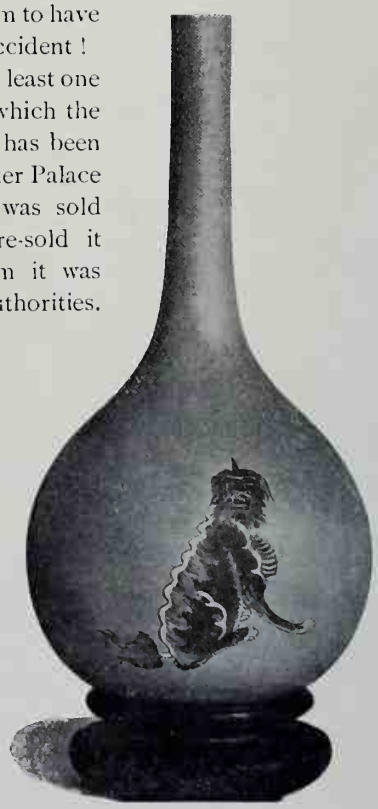
There is a custom in marking Chinese porcelain which makes it often extraordinarily difficult to be certain of the date of a given piece. Any artist who attains a high standard of excellence in his work, and who can boast in the line of his ancestors any one of especial fame and skill, may (providing he feels he has reached the same high level of skill) assume the mark of the said ancestor, even though he lived five hundred years previously. The dog Fo has a pleasant decorative habit of turning up frequently; we meet him again in brown and peach bloom on the pair of powdered blue bottles shewn on this page (No. vii.). This pair, belonging to the best period of their kind (Kang-Ke, 1661-1722), stand seventeen inches high, and an interesting fact about them is that one came from China to New York fifteen years ago, and the other three years ago, so that after twelve years of separation the twain were re-united in America. It will be remembered that powdered blue is blown on the paste through a quill, whilst the ordinary colour is laid on with a brush. The sky-dog is so rarely seen on powdered blue pieces that this pair was probably counted extraordinarily sacred, and made for some inner temple, some holy place, never intended to be seen by unsanctified eyes, far less touched by unhallowed hands. The peach bloom tint, with its little dots of metallic green, is another quality that makes this pair valuable: it and sang de bœuf were the most difficult colours of attainment because they depended entirely on the gradations of firing (if heated too quickly peach bloom turns out black), and it was no great matter to spoil twenty vases in the attempt to get one of a good colour. So rare, indeed, is it that one is justified in declaring the finest peach bloom to have been always achieved by accident!



No. VII.

Mr. Jarves can number at least one piece in his collection for which the bitter price of human life has been paid. Stolen from the Winter Palace in the autumn of 1895, it was sold to a native dealer, who re-sold it to an American, to whom it was traced by the Chinese authorities. He offered to return it, but it was refused because of contamination by contact with "foreign devils." The theft, however, was swiftly avenged—the native dealer banished to the galleys for life, and the hapless thieves beheaded. So runs the story.

The three quadrangular decorated vases, illustrated on this and the next page (vi. *a*, vi. *b*, vi. *c*), form a unique garniture; they are the only coloured pieces in



No. VII.

the whole collection. They were originally in the possession of the Chinese minister to America, and on his downfall from power came into Mr. Jarves's hands. They bear the mark of Ching Hwa (1465-1488).

No. VI. *b.*

The central vase (vi. *c*) has a black enamel background—that fine and much admired colour which on close inspection reveals a glaze of green over the black; one panel is decorated with the famous hawthorn blossom in red and white, the "hawthorn" being really the prunus, our English wild plum or sloe, which blossoms before the leaves come out, and which is found on Chinese porcelain bearing very early date marks. A second panel is decorated with chrysanthemums, a third with lotus flowers, and the fourth with fuchsias. The other vases are similar in design and decoration, but the body colour in one (vi. *a*) is apple green and in the other imperial yellow (vi. *b*)

The ginger jar (No. iii.) is remarkable for its intense sapphire hue, also for the slope of the shoulders; the common form is very flat on the shoulders; in this case the decoration is particularly happy, the plum branches are very graceful, and the field well filled; the jar has its own cover, which is of good shape, and matches the pot both in colour and decoration. This piece deserves to rank among the finest specimens of blue and white "hawthorn" ware in the world. The beakers standing to right and left are powdered blue of the Kang-He period, stand twelve inches high, and are decorated with panels in white, decorated in polychrome. The pair of gourd-shaped bottles standing ten inches high, which are shewn in No. v., are a perfect match for these beakers, both in body colour and polychrome.

No. VI. *c.*

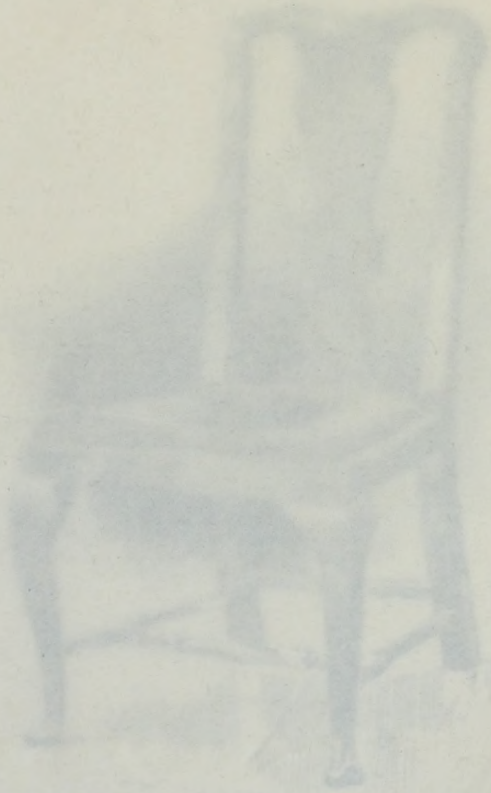
The difficulties of forming such a collection as this are very great—the liveliest manner of it seems to be in undertaking tedious journeys, tempted by lurid visions of priceless pieces to be had for a song, and in arriving travel-stained and weary to find the promised land a desert, the reputed treasure an imitation!

The Garland Collection in the Metropolitan Museum at New York (one of the four great collections of the world) does much to encourage the taste for fine Chinese porcelain; the interest in, and appreciation of it, are increasing yearly, while the stock is, of course, decreasing for two very good causes—first, by reason of breakages; and, secondly, because the porcelain is constantly being withdrawn from the market into collections that will retain it in the future. It is fortunate that there are men with wealth and time at their disposal possessing the necessary artistic sense whose pleasure it is to collect and hand down to posterity these priceless monuments of human industry and skill.

No. VIII.

No. II.—MR. JARVES'S COLLECTION.

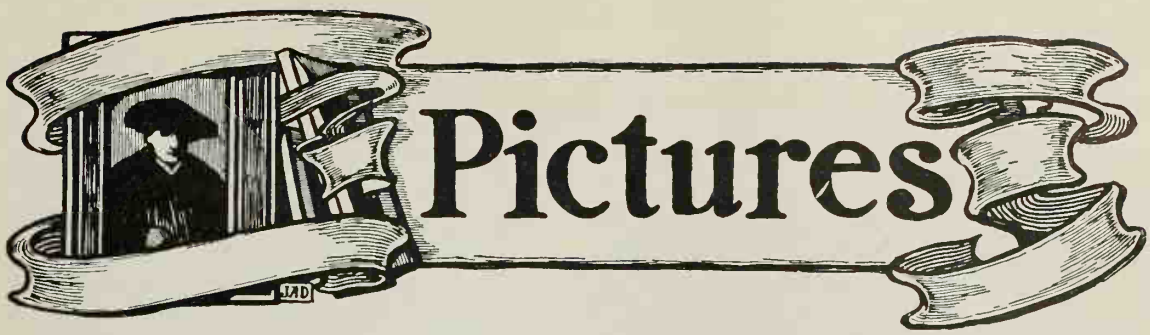
Pictures



MRS. RICHARD HOGARTH

(THE ARTIST'S MOTHER).

From the Original Painting by William Hogarth, in the possession of Mr. David Rothschild.



THE FAMILY OF HOGARTH.
BY MAX ROLDIT.

SOME time in the middle of the seventeenth century, in the little village of Bampton, in Westmoreland, a few miles from Kendal and the Lake of Windermere, there lived, far remote from the turmoil of the Civil Wars, an old and fairly prosperous yeoman named Hogart, who probably cared as little for art as he did for politics.

This old yeoman of Bampton had three sons. The eldest came into the small family freehold, and no doubt continued in the uneventful life his father had lived before him; the second settled a few miles away, in the village of Troutbeck, where he also tilled the ground; the youngest, Richard, was evidently the scholar of the family: he became a country schoolmaster, added an "h" to his name, and later migrated to London, where he married, and became the father of the great painter, William Hogarth.

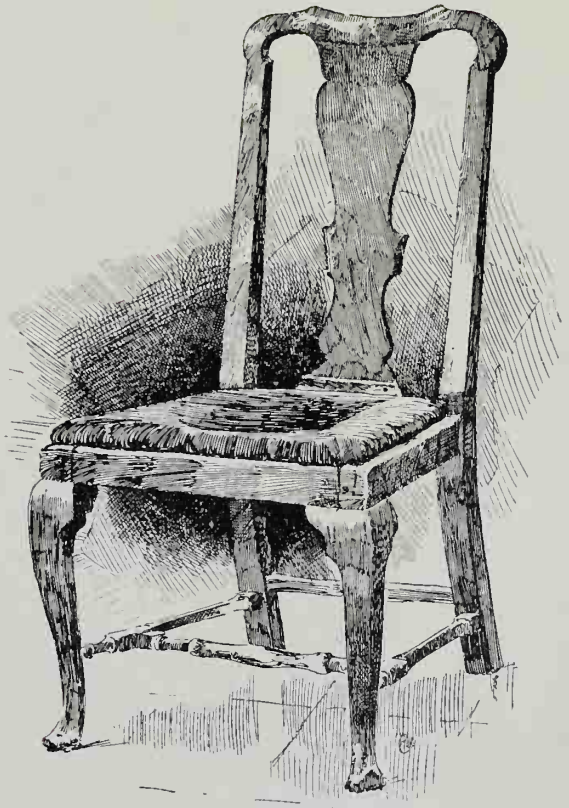
The most interesting and picturesque figure in the artist's family is that of his uncle, the peasant of Troutbeck. This man was known as "Auld Hogart," and was famous throughout Westmoreland as a wit and a great maker of "songs and quibbles." The lash of his satire was dreaded by all who had petty wrong-doings or ridicules to conceal; his songs, we are told, contributed more than the parson's sermons to the virtue of the country-side. "He was," says Adam Walker, the natural philosopher, "as critical an observer of nature as his nephew, for the narrow field he had to view her in: not an incident or an absurdity in the neighbourhood escaped him. If anyone was hardy enough to break through the decorum of old and established repute, if anyone attempted to overreach his neighbour or cast a leering eye at his wife, he was sure to hear himself sung over the whole parish, nay, to the very boundaries of the Westmoreland dialect!"

Numberless, no doubt, were the simple strains fabricated by this mountain Theocritus while he held the plough or led his fuel home from the hills. That some of these were coarse, both in sentiment and language, is highly probable, and one authority at least tells us that they were imbued with neither poetry nor decency; but when we remember that the productions of his contemporaries in London, and even at Court, were often none too refined, we can excuse this failure in the uneducated peasant who catered for the primitive minds of country yokels. An old Westmoreland riddle recorded in a book published early in the eighteenth century may well have had its birth in the fertile brain of Auld Hogart:—

"I went toth' wood an I gat it,
I sat me doon en I leakt at it,
En when e saa I cudn't git't,
I teakt heam we ma."

which, done into English, reads:—

"I went to the wood and I got it,
I sat me down and I looked at it,
And when I saw I could not get it,
I took it home with me."



A CHAIR THAT BELONGED TO HOGARTH.

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The solution of this enigma is "a thorn in the foot."

But it was not merely on trifles such as these that the reputation of Auld Hogart rested. He was the author of several plays which attracted "more spectators for three days together than your three theatres in London would hold!" For the details and description of a wondrous drama from his pen we are indebted to Adam Walker, who relates how he himself, then a child, and only three feet high, was cast for the part of a fairy. The play was called "The Destruction of Troy," and all the principal events of that memorable siege were represented; after a grand procession from the village to the place selected for the performance, and a prologue spoken by the clown, whose office, apparently the most important in the play, was to turn the most serious incidents in the drama into burlesque and ridicule, the play opened by the representation of Paris running away with Helen, and Menelaus scampering after them; then followed in due order "the death of Patroclus, the rage of Achilles, the persuasions of Ulysses, etc., etc., and the whole was interlarded with apt songs, both serious and comic, all the production of Auld Hogart."

Mary & Ann Hogarth
from the old Frockshop the corner of the
Long Walk facing the Cloysters, Removed
to ye Kings Arms joyning to ye Little Britain —
gate, near Long Walk. Sells ye best & most Fashi
onable Ready Made Frocks, suits of Fustian,
Ticken & Holland, stript Linnity & Flanel,
Waistcoats, Blue & cinnan Frocks, & Blue coat Boys Dit
Likewise Fustians, Tickens, Hollands, white
stript Linnitys, white & stript Flanels in ye piece,
by Wholesale or Retale at Reasonable Rates

The personality of Richard Hogarth is far less interesting than that of his brother, the "Bard of Troutbeck." After an attempt to establish a school in his native county, where he seems to have found a very limited demand for learning, Richard removed to the metropolis about the year 1690, and settled in Ship Court, Old Bailey. He obtained employment as a corrector of the press, carrying on at the same time his old profession of schoolmaster. That he fared little better here than he had done in Westmoreland we have the testimony of his son, who thus excuses his own small inclination for book-lore: "I had before my eyes the precarious situation of men of classical education. I saw the difficulties under which my father laboured and the many inconveniences he endured, from his dependence being chiefly on his pen, and the cruel treatment he met with from booksellers and printers, particularly in the affair of a Latin dictionary, the compiling of which had been a work of some years."

One book, the work of Richard Hogarth, has come down to us, and its title-page is its best description:—

Grammar Disputations, or an Examination of the Eight parts of Speech by way of Question and Answer, English and Latin, Whereby children in a very little time will learn, not only the knowledge of Grammar, but likewise to speak and write Latin, as I have found by good experience. Written for the use of schools of Great Britain by Richard Hogarth, Schoolmaster.

It is hardly necessary to add that what humour there may lie in the pages of this book is entirely unconscious and unintentional. It is a curious fact that his son William did not follow in the steps of the dry grammarian and exact lexicographer his father, but was endowed with that same mordant wit and irresistible propensity to satire that belonged to his old peasant uncle of Troutbeck.

Soon after his arrival in London, Richard Hogarth married; but of his wife's name or standing no trace is anywhere to be found. The only document we possess concerning her is the admirable portrait,

which is here reproduced, painted by her immortal son. Hogarth was much blamed during his lifetime for attempting to paint portraits, his enemies vowing that his success in this line was impossible; indeed, if they spoke of financial success, they were probably right, for Hogarth refused to bow to the prevailing fashion of beautifying every sitter and painting all as though they were gods and goddesses of Olympus. He studied only his model's person and character, and the realism of his portraits often came as a rude shock to people accustomed to the flattering brush of a Van Dyck or a Lely. This is illustrated by an amusing anecdote told by one of Hogarth's earliest biographers.

A nobleman, who was uncommonly ugly and deformed, sat for his picture, which was executed in the master's happiest manner, and with singularly rigid fidelity. The peer, disgusted at this counterpart of his dear self, was not disposed very readily to pay for a reflector that would only insult him with his deformities. After some time had elapsed, and numerous unsuccessful applications had been made for payment, the painter resorted to an expedient which he knew must alarm the nobleman's pride. He sent him the following card: "Mr. Hogarth's dutiful respects to Lord ——. Finding that he does not mean to have the picture that was drawn for him, is informed again of Mr. Hogarth's pressing necessities for the money. If, therefore, his lordship does not send for it in three days, it will be disposed of, with the addition of a tail and some other appendages, to *Mr. Hare, the famous wild-beast man;* Mr. H. having given that gentleman a conditional promise on his lordship's refusal." This intimation had the desired effect; the picture was paid for and committed to the flames.

Neither is there any trace of flattery in this portrait of his mother. She was not beautiful, she was not a "grande dame," and he has made no attempt to make her appear either; he painted her just as she was, just as he loved her, a good, plain, homely woman of the people. That mother and son were ever on the best of terms is vouched for by the touching inscription "his best friend" at the foot of the canvas, just below the signature "W. H. f. 1735." Quite apart from the historical and intimate interest of this portrait, its purely technical merit is immense; the marvellous freedom and dash with which it is painted, the certainty of the touch, the perfect and vigorous modelling of the face cause this picture to stand out as a masterpiece among the works of the artist, and one would have to seek far and long in the whole history of painting to find a pair of hands more exquisitely modelled, more full of character and personality. The striking likeness of the painter to his mother can escape no one who is familiar with his own portrait of himself in the National Gallery.

This portrait of Mrs. Richard Hogarth never went out of the master's possession, and was in his living room at Chiswick until his death, in 1764; it then passed to his widow, and when she died some

LADY THORNHILL.

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twenty-five years later to her cousin, Mary Lewis; it came later into the hands of a Captain Philip Cozens, of the Honourable East India Company's service, and was left by him to the family of Worth-East of Chiswick, from whom it was purchased by the present owner, together with two chairs (one of which is here illustrated) and a few prints, once the property of the artist. It has never before been engraved or reproduced.

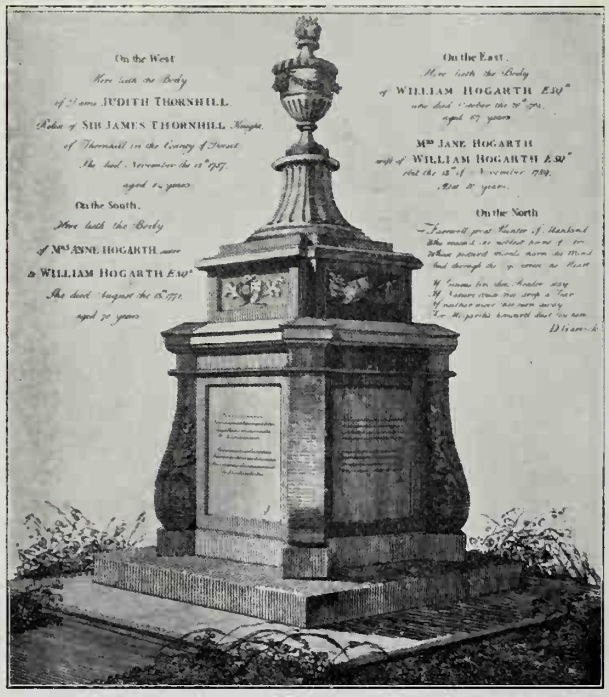
Of Hogarth's wife and of his two sisters, Mary and Ann, there is little to tell. He married, in 1730, Jane Thornhill, daughter of Sir James Thornhill, serjeant painter to the King, "a lady of much beauty and eminent accomplishments." Her father was opposed to the marriage, and was only reconciled to his son-in-law a few years later, when he realised the extent of his genius at the sight of the "Harlot's Progress." They had no children.

There is a shop-bill, a few copies of which are still in existence, designed and engraved by Hogarth about 1725, representing several figures in a draper's establishment, beneath which is the following curious inscription:—

Mary & Ann Hogarth from the old Frock-shop the corner of the Long Walk facing the Cloysters, Removed to ye Kings Arms joyning to ye little Britain-Gate, near Long Walk, Sells ye best & most Fashionable Ready Made Frocks, sutes of Fustian, Ticken & Holland, stript Dimmity & Flanel Wastcoats, blue & canvas Frocks, & bluecoat Boys Dra^rs. Likewise Fustians, Tickens, Hollands, white stript Dimitys, white & stript Flanels in ye piece; by Wholesale or Retale at Reasonable Rates."

This bears out the biographer who states that the artist's sisters received such education as enabled them to keep a shop. Ann married a Mr. Salter and survived her brother a few years; she is mentioned in his will, by which he left her a very generous legacy. An excellent portrait of her is in the National Gallery, which also contains a small head of her sister Mary, both painted by their brother.

Lady Thornhill, whose portrait by Hogarth has also come down to us, seems to have been a very



HOGARTH'S TOMB AT CHISWICK.

good friend to the painter; she was less inclined than her husband to discountenance her daughter's marriage, and she is said to have taken every opportunity to diminish his repugnance to the alliance; it was at her instigation that the pictures of the "Harlot's Progress" were secretly placed in Sir James Thornhill's gallery, and on seeing them he is said to have exclaimed, "He who painted those pictures could well maintain a wife without a portion."

HOGARTH'S SHOP CARD.

ANGLO-GALLIC GOLD COINS.
BY LIONEL HEWLETT.

THE study of Anglo-Gallic Coins is one which is sadly neglected by the ordinary collector of the English series. This is due, no doubt, partly to their comparative rarity, but perhaps more to the fact that there is at present no trustworthy handbook on the subject. The two standard works dealing with these coins are the British Museum Catalogue, by Hawkins, published in 1826, and General Ainslie's "Illustrations of the Anglo-French Coinage," published in 1830.

The series is, however, one that will well repay any time or trouble spent on it by the collector, and moreover ought to form an integral part of every collection of English coins which claims to be representative. The gold coins, of which alone this article treats, are a most artistic series, of a style very different from that of the English coins, and in many instances differing also from the French coinage, from which, as a rule, the types are taken.

No. I.

As in the case of our own country, so also in the case of our French possessions, Edward III. was the first king to introduce a gold coinage; but, as we shall presently see, the date of the introduction of a gold coinage for his French possessions probably precedes by some eight or ten years the striking of the first gold florin and its parts in England.

The first gold coin struck in France by Edward was a gold florin, struck for the Duchy of Aquitaine alone, and thus in all probability coined before 1337, the year in which Edward laid formal claim to the throne of France. In type this coin resembles the Florentine fiorino d'oro, first struck in 1252—a coin which was copied during the next hundred years by almost every little principality and bishopric in Europe. Thus it is quite possible that this coin

No. II.

should have been struck by Edward's command for his Aquitaine possessions without attracting the notice caused by the introduction of a gold coinage into England. The following is a description of the florin: Obv. S. IOHANNES. B. St. John the Baptist, facing; coronet at side of head. m. m. Coronet or leopard's head. Rev. DVX. AQITANIE. A large Fleur de lys.

The next coin struck by Edward was the Chaise or Ecu, copied from the Chaise of his contemporary and adversary, Philip VI. This was struck after 1337, as it bears the title "King of France," and is probably

No. III.

about contemporaneous with the English florin. The type is: Obv. +EDWARDVS. DEI. GRA. AGL. FRANCIE. REX. The king seated on a Gothic throne, crowned and in armour, sword in right hand and shield with the French arms at his left, within a tressure border. Rev. +XPC. VINCIT. XPC.

REGNAT. XPC. IMPERAT. Cross fleury within quatrefoil (No. ii.).

The Leopard is the next of Edward's coins. It seems as if he had thought it derogatory to copy the type of his rival for the French throne, and therefore caused to be struck a coin bearing the royal emblem of England as its obverse type. There are three

No. IV.

distinct issues of Leopards, varying from one another in weight and corresponding with the three issues of Nobles in England, the Leopard being equivalent to the Half-Noble. The first issue weighs 70 grs., the second 65 grs., and the third 60 grs.; the types of the three issues only differ in details. Obv. +EDWARDVS. DEI. GRA. ANGLIE. FRANCIE. REX. Leopard passant guardant to l., crowned within a double tressure. Rev. XPC. VINCIT, etc. (as on the Ecu). Cross fleury with leopards in the angles, within a quatrefoil compartment (No. i.).

No. V.

We now come to the period subsequent to the Treaty of Bretigny in 1360, when it became necessary in consequence of the treaty to alter the coinage by omitting the title of "King of France" and substituting that of "Lord of Aquitaine." There are a few Leopards belonging to this period, struck, no doubt, as makeshifts before the appearance of the new coin, with the legend, "Edwardus dei gra ang rex d hyb" or simply "Anglie rex." The new coin, termed the Guiennois, is of an entirely new type. Obv. ED'D. GRA. REX. AGLIE. DO. AQVITAIE. King to right, in full armour, crowned and holding sword and shield, beneath a Gothic portico; between the pinnacles of the portico to the right appears the initial letter of the mint (R = Rochelle, L = Limoges, P = Poictiers). Rev. +GLIA. IN. EXCELCIS. DEO. ET. IN. TERRA. PAX. hOIBV. A cross fleury, with lis and leopards in the angles; the whole within a tressure border (No. iii.). This is the only gold coin of Edward which bears the name of the mint at which it was struck.

The next coins of the series are those of Edward the Black Prince, to whom his father granted the principality of Aquitaine and the right to mint money of gold and silver within the principality in the year 1362. The style and titles of the Prince as they appear on his coins are "Edwardus primogenitus regis Angliæ princeps Aquitaniæ."

The coins of the Black Prince are the Guiennois (No. v.), Leopard, Chaise, Royal or Pavilion, Hardit and Noble. The two first are of the same types as Edward the Third's, the Chaise is similar in general design, while the Royal and the Hardit are new types. The Noble is a unique coin, the only Anglo-Gallic coin (if we except those of the Calais Mint) which is copied from an English type. The only known example of this excessively rare coin is in the collection of M. de Lavergnée, at Niort.

The Chaise of the Black Prince differs from that of his father in the reverse motto, which is +DEVS. IVDEX. IVSTVS. FORTIS. Σ. PACIENS., followed by the initial letter of the mint (Bordeaux or Tarbes). The cross fleury on the reverse has also a leopard and a lis in alternate angles (No. iv.).

The Royal or Pavilion is one of the handsomest coins of the series. It bears on the obverse a full length figure of the Prince facing, wearing a chaplet, and holding a sword in his right hand; in the field at either side, two ostrich plumes. Rev. +DNS. AIVTO. Σ. PTECTO. ME. Σ. IIPO. SPAVI. COR. MEVM. (Dominus adjutor et protector meus et in ipso speravit cor meum.) An ornamented cross with cinquefoil or E in centre and lis and leopards in alternate angles, all within an ornamental quatrefoil. The mints (of which the initial letter appears at the end of the reverse legend) at which this coin was struck were Rochelle, Bordeaux, Limoges, Poictiers and Tarbes (Nos. vi. and vii.).

The type of the Hardit is as follows: Obv. Half-length figure of the Prince facing, holding a sword

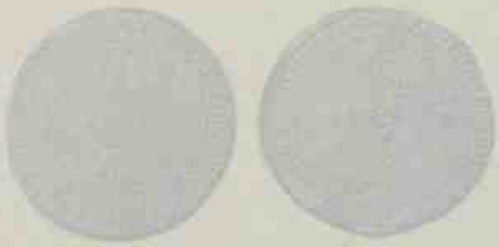
No. VI.

ISABELLA
DE BOURBON,

QUEEN OF SPAIN
(First wife of Philip IV.)

From the portrait by
Velasquez in the
Prado Museum
at Madrid

No. IV.



No. V.

No. VI.

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in his right hand, within a tressure border. Rev. ΠVXILIVM. MЄVM. Π. DOMINO. Cross with lis and leopards in alternate angles within a tressure border. This also bears the initial letter of the mint at the end of the reverse legend, the known mints being Limoges, Rochelle and Bordeaux (No. viii.).

No. VII.

The gold coinage of Richard II. consists only of a Hardit, of the same type as the Black Prince's, but struck at Bordeaux only, and a Half-Hardit. The king's name and titles on the Hardit read +RICΠRD.' D. GRΠ. ΠGLЄ. FRΠCIЄ. D. ΠQITΠN. (No. ix.). The demi hardit is of similar type, but no sword or hands are visible on the obverse, and the legend is abbreviated RICΠRD. RX. ΠNGLIЄ. FRΠCI. On the reverse there is no tressure.

The reign of Henry IV. is marked only by a Hardit, of which there are two varieties, both being excessively rare. They were possibly both struck as patterns for an intended coinage which was never issued. They are both of the usual type, but on one the king's bust is between a leopard and a lis, and the reverse legend is "XPC. VINCIT," etc., while the other has a leopard and a boar on either shoulder of the king and the ordinary legend "AVXILIVM.," etc., with the Bordeaux mint initial.

With the reign of Henry V. we get a complete

No. VIII.

change in the Anglo-Gallic coins, which are of an entirely new type. The coins of this reign are the Mouton and the Salute; both are rare, the latter extremely so, only three specimens being known, one of which was purchased for the National Collection in 1895 for £65.

The Mouton bears on the obverse the motto: +ΠGN. DЄI. QVI. TOLL. PЄCΠ. MVDI. MISЄ. NOBIS. The Holy Lamb to left, within a tressure of arches; below, ꝵF—RX. Rev. XPC. VINCIT., etc. A floriated cross with lis and leopards in angles, within an ornamental quatrefoil.

The Salute was struck after the treaty of Troyes in 1420, when Henry agreed to give up all immediate claim to the throne of France on condition that Charles VI. should acknowledge him to be his heir and successor to the throne. This is alluded to in the titles on the obverse of the coin, +ꝵЄNR. DЄI. GRΠ. RЄX. ΠNGL. ꝵRЄS. FRΠNCI. Annunciation of the Angel Gabriel to the Virgin; between the figures the crowned shield of France and England with ΠVЄ on a scroll above. Rev. XPC. VINCIT., etc. Long plain cross, dividing leopard and fleur de lys, ꝵ below, within an ornamented border.

The coins of Henry VI. consist of the Salute, a modified form of Henry the Fifth's, and a new coin known as the Angelot. These were struck at various

No. IX.

towns throughout France, each town having a peculiar mint mark. The following is a list of the mint towns, with their special mint marks:—

Amiens, m. m. Holy Lamb (Salute only).

Auxerre, m. m. Mill-rind, or fer de moulin (Salute only).

Chalons-sur-Marne, m. m. Crescent (Salute only).

Dijon, m. m. St. Veronica (Salute only).

Le Mans, m. m. Root (Salute and Angelot).

Nevers, m. m. Star (not known on gold coins).

Paris, m. m. Crown (Salute and Angelot).

Rouen, m. m. Leopard (Salute and Angelot).

St. Lo, m m. Lis (Salute and Angelot).

St. Quentin, m. m. Mullet (Salute only).

Troyes, m. m. Rose (Salute only).

The type of the Salute is as follows: Obv. ꝵЄNRICVS. DЄI. GRΠ. FRΠCORV. Ʃ. ΠGLIЄ. RЄX. Type of the Annunciation; two shields, one with the arms of France, the other with the arms of England in front of the figures. Rev. XPC. VINCIT., etc. Cross as on the Salute of Henry V. (No. x.).

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The Angelot bears the obverse legend, ꝟENRICVS. FRANCORV. ET. ANGLIE. REX. An angel facing, holding the shield of France and England. Reverse similar to the Salute, but without the tressure or the ꝟ below the cross (No. xi.).

With the reign of Henry VI. this series comes to an end. It is a series full of interest, both from an artistic and historic point of view, to the numismatist, and does not deserve the neglect it generally receives at the hands of the ordinary collector of English coins. It will be noticed that no mention has been made of the coins struck at Calais under Edward III. and Henry VI., but these, in the writer's opinion, form part of the English rather than the Anglo-Gallic series; they are exactly the same in design as those

No. X.

struck at the Tower, and if not struck there themselves, were evidently struck from dies produced by the same workmen as the dies for the English coins. The series described in this article, on the other hand, form a series of coins designed and struck in France itself under the various English rulers—a series quite apart from and in no way connected with the issues of coins in England.

In conclusion, a few words as to the prices which coins of this series have recently realised may not be amiss. They do not fetch the fabulous prices that were paid for them some hundred years ago, but they still command fairly high prices. The collector before buying in England would do well to consult the price list of some Paris dealer, as often specimens can be obtained there at prices below those of the English market.

The most important sales in which any number of Anglo-Gallic coins were included in recent years were the sales of the Montagu Collection, part 4, in July, 1897; of Lord Kesteven's in June, 1899; and of Mr. Moon's last May. The Richardson Collection, sold in May, 1895, included a few Anglo-Gallic coins, among them the rare Salute of Henry V.

The rarest coin of Edward III.'s reign is a Guiennois, struck at Bordeaux, of a peculiar type, which may be a pattern. It bears on the obverse the King, *facing*, under a canopy, and a reverse similar to the Leopard. There are only two specimens known of this type of Guiennois; one is in the National Collection at Paris, and the other was sold at the Moon sale for £25 10s. (See Pl. I. 51 of the sale catalogue for an illustration of this coin.) The ordinary type of Guiennois is fairly common, a fine specimen usually realising about £5. Two specimens of the Rochelle Mint, however, fetched £7 5s. and £8 10s. at the Montagu sale, while at the Moon sale no specimen sold for more than £4 15s.

The Ecu and the Leopard are both fairly common. The former sold at the Moon sale for £2 12s. and for £3 3s. at the Montagu sale. The latter usually fetches £4 or £5, but those struck after 1360 will command somewhat higher prices. One of this period, with the title "Dns Aquitanie z hyb," was sold at the Carfrae sale last July for £6 2s. 6d. The Florin is scarce, and its price somewhat varied. One at the Kesteven sale realised £13, while Mr. Moon's only sold for £7 17s. 6d.

Of the Black Prince's coins, the Noble is unique. The Guiennois is rare, one at Lord Kesteven's sale realising £10 2s. 6d. after having been sold for £11 at the Montagu sale. Mr. Richardson's realised £10 15s. The Hardit also commands high prices, though more frequently met with than the Guiennois. An "extra fine" Hardit of the Limoges Mint realised £11 2s. 6d. at the Moon sale, and specimens of

No. XI.

the Bordeaux Mint sold for £6 5s. at the Moon, £7 5s. at the Richardson, and £10 at the Montagu sales respectively.

The Pavilion is perhaps the commonest of the Black Prince's coins, yet high prices will be paid to obtain examples in extra fine condition—a fact no doubt due to the intrinsic beauty of the coin. A specimen of the Bordeaux Mint, for instance, fetched £7 15s. at the Montagu sale, a price which was equalled for a specimen from the Rochelle Mint

at the Moon sale. The usual price for coins of this type is about £4. The Leopard is not common, Lord Kesteven's realising £7 5s. The Ecu is perhaps scarcer, Mr. Montagu's three specimens realising £7, £7 and £8, and Mr. Moon's specimen £9 10s.

The Hardit of Richard II. is very rare, and was only represented by a single example in the Montagu cabinet, which was sold for £14 5s. Mr. Moon's realised £10 15s. The Half-Hardit is extremely rare, and no example has occurred in the market in recent years.

The Hardits of Henry IV. are both extremely rare. There is no specimen of either type in the British Museum, and the only known specimen of the type secondly described is in the National Collection at Paris. The type first described is only known from a plate published by Duby (Pl. 38, 8), and its actual existence is a matter of some doubt.

The Salute of Henry V. was sold, as mentioned above, at the Richardson sale for £65. The Mouton, also a rare coin, realised £10 and £11 at the Montagu sale, the latter specimen being sold two years later at Lord Kesteven's sale for £8 10s.

With Henry VI.'s reign we get the only really common coin of the whole series, the Salute, of which fine examples can easily be procured for from 30s. to 40s. The commonest mints are Rouen, Paris and St. Lo; the mints of Auxerre, Troyes and St. Quentin are unrepresented at the British Museum, and that of St. Quentin is only known from a specimen in the collection of Mr. Carlyon Britton.

The Angelot is not so common as the Salute, £4 or £5 being about its usual price. One example at the Montagu sale fetched as much as £9 15s. (Rouen Mint). All the mints enumerated above are represented in the National Collection, the mint of Le Mans being the scarcest.

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LACE . . . AND NEEDLEWORK .

A COLLECTION OF NEEDLEWORK PICTURES. BY MRS. HEAD.

". . . The poor homespun
Whereon were broider'd tigers with black eyes,
And long-tailed pheasants and a rising sun,
Plenty of posies, great stags, butterflies
Bigger than stags—a moon—with other mysteries."

KEATS.

ONLY within the last two or three years have needlework pictures received the attention they justly merit, and until a comparatively recent date their collectors were but few. Of late, however, the interest attached to the quaint relics of days when feminine fingers were truly skilled in stitchery has been more generally realised, and their collection has become something of a fashion, a state of things which has had at least one good result in the rescue of a considerable number of fine old pieces of embroidery from the attics where moths and damp were playing havoc with them.

The needlework picture seems to have made its first appearance in the first years of the reign of Charles I., for although Elizabethan and Jacobean pictures are said to exist, one with an absolutely unimpeachable pedigree is yet to be found, and the costumes in the oldest specimens the writer has yet seen certainly indicate that they cannot be assigned to a date before 1630. These earliest Stuart pictures are worked with silks on coarse, irregularly-woven brownish linen canvas, in the fine, slanting stitch taken over a single thread, which is technically known as "tent-stitch," or *petit point*. This method of working produced an effect much resembling that of tapestry, by which, indeed, the embroidered picture was probably suggested. Of these tent-stitch pictures, often entitled "tapestry pictures," the piece illustrated in No. v. is a fairly typical example. It is small, measuring but $6\frac{1}{2}$ in. by 9 in. As time went on, the simple stitchery was elaborated, portions of the design were wrought in silver "passing"—a fine metallic thread passed through the material instead of being applied, hence its name—or twisted silver cord, while not infrequently some parts were slightly raised by being pressed up from the back with heated irons, and the hollows so formed filled with cut-up silk, moistened with embroidery paste. Some details in the second picture reproduced here (No. ii.) are executed with silk-covered wire applied to the ground. The subject represented is believed to be the legend of Venus and Adonis.

Another type of picture worked about the same period as the tent-stitch one, or, maybe, a little later in the seventeenth century, is carried out in the flat stitch called by the various names of "long-and-short stitch," "crewel stitch," and "feather stitch,"

No. I.—PICTURE IN TENT-STITCH. EARLY EIGHTEENTH CENTURY. *Size*, $9\frac{1}{2}$ *in.* × $12\frac{1}{2}$ *in.*

on a satin or silk ground, the visible portions of which are often dotted with silver spangles. These pictures are, on the whole, the prettiest of the various kinds done with the needle during the Stuart era, but, being somewhat loosely worked, examples in a

really perfect state are not often met with. The picture illustrated (No. ix.) is one of these rarities; it is very tiny, measuring only 5 in. by 5¼ in., but the colouring is extremely good, a peculiarly soft, yet rich, tone of blue predominating. In this specimen no part of the satin foundation is left bare, the whole background being filled in with long, even stitches.

Later in the seventeenth century the flat long-and-short-stitch picture began to have some portions raised by means of surface-padding, and so began the first stage of development of that curious kind of work generally called "embroidery on the stump," for the introduction of which the Sisters of Little Gidding have been erroneously held responsible. This high relief embroidery was possibly suggested by the raised work seen on Italian ecclesiastic vestments of the fifteenth century and earlier, but its adaptation to secular purposes appears to have been entirely English. The subjects of the stump-work pictures and panels differ in no respect from those of the flat pictures that preceded them: the King and Queen with their Court, Biblical incidents, or those taken from heathen mythology, are most commonly represented, any blank spaces in the design being filled up by strange birds and beasts, and monstrous blossoms unidentifiable by botanists. The principal figures in stump-work are raised by a padding of hair or wool, or, in some instances, by a wooden mould, which is completely concealed with closely-worked lace stitches (needle point) or with satin covered with embroidery. The dresses, canopies, etc., are usually executed in lace stitch, as is the case in the small panel of high-relief work illustrated in No. iii. Here the lady's robe and the drapery above her head are worked entirely in needle-point. So are the falling collar and cavalier cuffs of the lady in No. vii. The lion in this latter picture is the only part that is highly raised, and the piece, as a whole, may be taken as a good example of stump-work in its early and less extravagant form. In the course of time it became extraordinarily elaborate and eccentric: seed pearls, coral, paste diamonds, spangles and peacocks' feathers were freely introduced, and the figures developed into dolls dressed in satins and brocades, and sewn on the ground. Real hair was used for the wigs and beards, and grassy banks,

No. II.—PICTURE IN TENT- AND KNOTTED-STITCHES AND APPLIED METALLIC THREADS. EARLY CHARLES II. PERIOD. *Size*, 13¾ *in.* × 10¼ *in.*

No. III.—PICTURE IN HIGH RELIEF OR "STUMP" EMBROIDERY. CHARLES II. PERIOD. *Size*, 4½ *in.* × 11 *in.*

bushes and the like were represented by means of ravelled-out gimp and knotted silk. The materials used in these extremely ornate pieces fell an easy prey to moths, and so the majority of those that have come down to us are in a more or less dilapidated state. The large picture representing "Susannah and the Elders"—a favourite subject with seventeenth century needlewomen—reproduced in No. x., is in partial relief only. Much gold and silver thread and wire are worked into it, and the still rich colouring must have been gorgeous when it was fresh from the embroidery-frame two hundred and fifty years ago.

Contemporary with the later stump pictures were those worked in raised beads. Many of these have stood the test of time fairly satisfactorily, and their colour, of course, remains quite unaltered. The ground of the particular specimen shown (No. vi.) has been filled in with a cushion-stitch executed in rather coarse wool, but this appears to be a comparatively recent addition, made, it may be surmised, when the satin or silk ground showed signs of decay.

Stump-work seems to have gone out of fashion at the end of the reign of Charles II., and the next type of embroidered picture which came into vogue in Queen Anne's time was a revival, with certain differences, of the flat tent-stitch one of the reign of Charles I. Some of these Queen Anne pieces are extremely well worked; the chief figures are embroidered in the old tent-stitch, but effective cushion-stitches are often introduced in the backgrounds and details, as in No. viii. Some pictures, however, were executed entirely in the finer *petit point*, while others have only the principal figures worked in this, with a background of the more quickly-wrought cross-stitch, rarely met with in seventeenth century pictures, although common enough in samplers of a corresponding date. Another illustration (No. i.) shows a Queen Anne picture worked entirely in tent-stitch, and in this respect it exactly resembles its ancestor of the early seventeenth

No. IV.—PICTURE IN BLACK ON WHITE SILK. GEORGE III. PERIOD. *Size*, 8¼ *in.* × 10½ *in.*

No. V.—PICTURE IN TENT-STITCH.
CHARLES I. PERIOD.
Size 9 in. × 6½ in.

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century, but the subject and the costumes of the lady and gentleman prove its date beyond dispute.

During the first fifty or sixty years of the eighteenth century, Scriptural incidents were not popular subjects for depicting with the needle. Shepherds and shepherdesses *à la Watteau* were followed by languishing "Charlottes at the Tomb of Werther," and not until the nineteenth century was at hand did pictures representing Biblical subjects come into favour again. The sentimental pictures executed between 1720 and 1780 are often exceedingly pretty. The dresses, etc., are worked in delicate-coloured silks (or, towards the end of the century, in chenille), but the faces of the dainty ladies and their cavaliers are usually painted in water-colours, either directly on the silk, or on paper affixed to the ground. This particular variety of embroidered picture, by the way, is practically the only one of which modern imitations are in the market.

About this same period—1780-90—copies of engravings carried out with the needle came into fashion. They are generally landscapes, but occasionally heads, as in the extremely clever piece of stitchery (after Murillo) reproduced in No. iv. Very fine black sewing-silk is the medium most frequently used, but sometimes grey and brown silks are introduced, together with human hair, while a few miniature pictures are embroidered entirely in hair, shading from palest gold to black.

Of pictures worked later than 1800 very little good can be said; still, to be absolutely complete, a collection should contain at least a solitary specimen of each of the various kinds executed during the first forty or fifty years of the nineteenth century. Of these, the most important and distinct types are the large, gaudily-coloured Scriptural pictures worked in silk, wool and chenille on sarsenet; the groups of flowers in cloth and silk *appliqué;* the fine cross-stitch pictures in floss-silks of 1820-30, and last and most degenerate of all, the monstrous representations of scenes from Scott's novels wrought in Berlin wool on "Penelope" canvas.

No. VI.—PICTURE IN BEAD-WORK. CHARLES II. PERIOD. *Size*, 20¼ *in.* × 11¾ *in.*

It is essential that old needlework pictures should be framed, as, unlike samplers, they cannot be kept in drawers or portfolios without risk of becoming frayed and rubbed. In the case of raised work, the frame must be sufficiently deep to permit the picture to be kept well away from the glass by means of small slips of wood. The glass, it is perhaps unnecessary to say, should be pasted into the frame with strips of paper. Under no circumstances should an old needlework

No. VII.—PICTURE IN SEMI-RAISED WORK.
CHARLES II. PERIOD.
Size 11¼ *in.* × 8¼ *in.*

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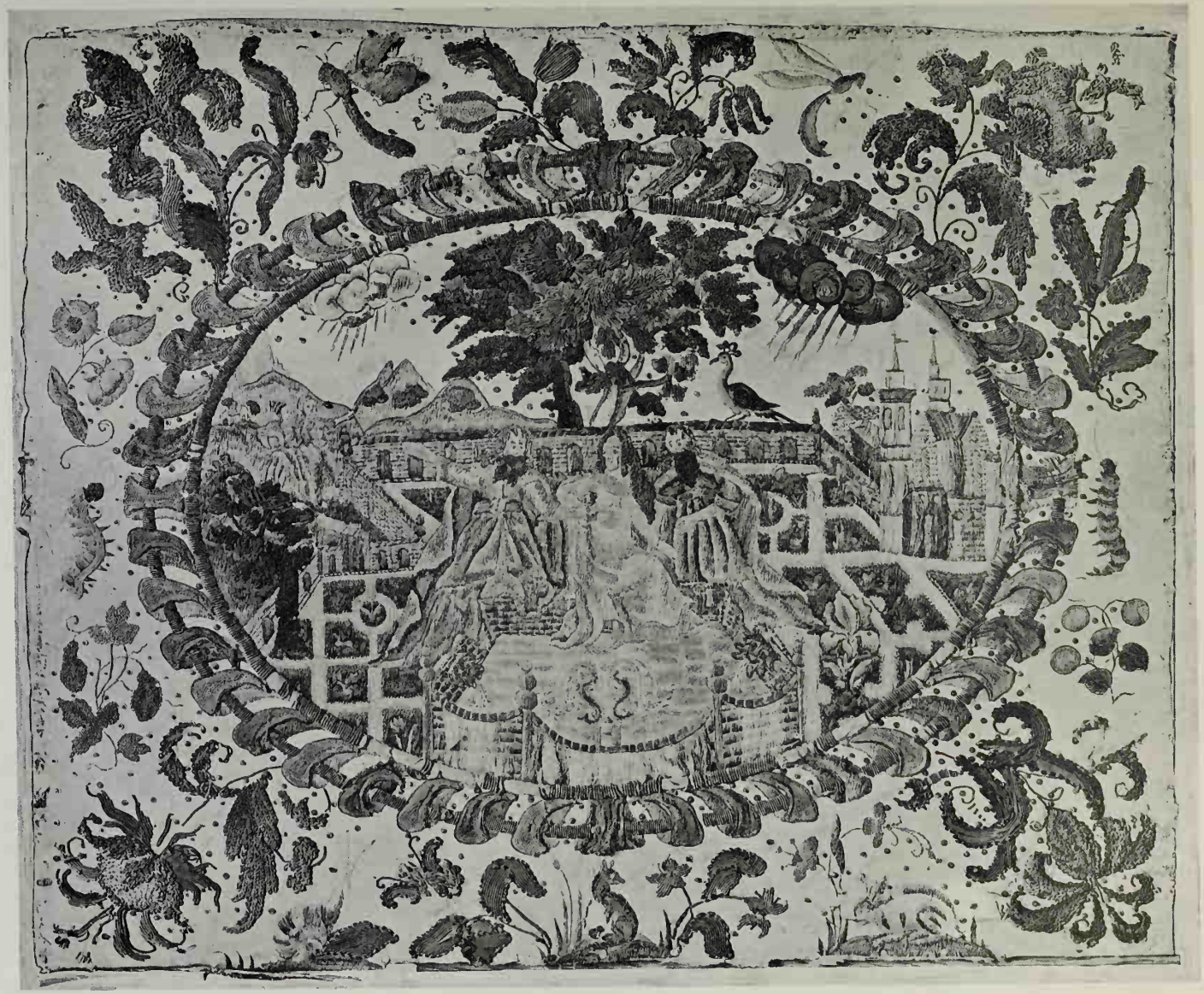
picture be re-strained on a new stretcher or backing-board. If, by reason of worms in the timber, or a great accumulation of dust at the back, it is necessary to remove it from the original board, the new one should be covered with linen, to which the picture can be carefully sewn, or if the latter is a flat one it may be simply laid against the glass and held in place by the backing-board. It is sometimes an improvement to cover this board with deep green or dull red velvet and to allow a margin to be visible round the picture.

Every collector has some special fancy concerning framing. It is safe to say, however, that the majority of Stuart period pieces look best in black frames, but they must be copies of old designs carried out in ebony-stained mahogany, the best modern substitute for the pear-wood of which all antique frames were made. Under any circumstances, the cheap composition frames "made in Germany" should be severely avoided. Eighteenth century pictures of the romantic type are better suited by gold frames, with black and gold borders painted on the glass, but if uniformity of framing is considered desirable, the black frames, with or without narrow gold inner beadings, are the safer choice.

No. VIII.—PICTURE IN TENT- AND CUSHION-STITCHES.
QUEEN ANNE PERIOD. *Size*, 12 *in.* × 10½ *in.*

No. IX.—PICTURE IN LONG AND SHORT-STITCH.
CHARLES II. PERIOD. *Size*, 5 *in.* × 5¼ *in.*

The sapient collector does not buy needlework pictures that are greatly soiled, for very rarely will a specimen a couple of hundred years old stand cleaning with impunity. Cautious brushing with a soft brush, and blowing the dust out with a small pair of bellows will sometimes work wonders; and ammonia, discreetly used, will brighten silver thread, but very little can be done to restore really dirty and badly-faded pictures. Equable temperature is desirable in rooms in which a collection is kept, as any sudden change is apt to cause the frail silk and satin grounds to split, even if protected by glazed frames.



No. X.—PICTURE IN SEMI-RAISED WORK IN SILK AND GOLD AND SILVER PURL. CHARLES II. PERIOD.

Size 20 *in.* × $16\frac{3}{4}$ *in.*

RUBBINGS OF MEDIEVAL ENGRAVED BRASSES.

BY F. R. FAIRBANK, F.S.A.

MUCH pleasure and interest are to be obtained from the collection of *fac-simile* pictures of medieval engraved brasses. Although rubbings in the rough are not very attractive or artistic in appearance, when they are carefully finished and mounted they are objects of much interest and many of them of much beauty also. Of the various methods of making them, perhaps the most generally acceptable is that of taking a copy on white paper with ordinary "heel ball." The method is very simple, but requires much care and perseverance in execution. The brass to be copied should be carefully freed from dust and dirt with a soft brush and a soft duster; a sheet of white paper, sufficiently large to cover it entirely, should be laid evenly over it and kept in place, so that it will not easily move during the process of rubbing. Brasses are usually found fixed to slabs in the pavement, or on altar tombs specially built to form part of the memorial. In this position the paper is best kept in place by several weights, such as hassocks or heavy books. When the brass is found placed against a wall, it is not so easy to keep the paper in its place, but this may be done either by an assistant, or by means of quickly drying glue on the edge of the paper, where the brass is attached to a hard and smooth slab. It is best to deal with a small part at a time and to finish it completely, as any movement in the paper, however slight, is sufficient to spoil the rubbing. The paper should be held tightly down with the fingers of the left hand, and with the right the form of the part to be dealt with should be ascertained, and the paper should be pressed firmly upon it before applying the "heel ball." This serves to fix the paper in place, and to secure a clean, sharp impression. The "heel ball" should be rubbed gently but firmly on the paper, taking care to move it only in one direction, and on no account backwards and forwards. The best paper for the purpose is what is called "cartridge tracing paper." It is made in long rolls and can be cut into lengths of any size. The "heel ball" should not be too soft, especially for finely engraved work.

A rubbing so made is of a grey appearance, owing to the uneven surface of the paper, and to the more or less rough and dinted surface of the brass, causing the "heel-ball" to mark the paper unevenly. To produce a finished appearance it is necessary to do something more. It may be laid on a very hard and smooth surface and rubbed carefully over again, so as to get an even black layer; or it may be painted over with Indian ink, or with ordinary "blue black" ink, of which there are several makes. The writer prefers the latter method and has obtained very good results. This part of the work requires some general knowledge of brasses to be carried out successfully, and the result will be in exact correspondence with the care taken.

No. I.

LADY BETTY DELME AND HER CHILDREN.

From the picture by Sir Joshua Reynolds in the possession of Mr. Pierpont Morgan.

Reproduction based on a photograph by Mr. Augustin Rischgitz.

Miscellaneous

No. 1

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Rubbings are very much improved by being mounted on canvas, and for this a good, coarse, evenly-woven "harding" answers well. They should then be bound at the sides with ribbon and have laths or rollers, painted black, fixed at the ends. It is well to arrange the size of the paper in accordance with the size of the subject, and also in relation to the size of other rubbings likely to be hung or shewn along with them; a corresponding width is of more importance than the length. The picture thus finished may be rolled up, and a descriptive label attached to one of the rollers to assist reference. Thus kept, a large number may be packed together in a comparatively small space, and they can be readily referred to.

The use of engraved brass plates as memorials of the departed, appears to have been introduced into England from abroad during the thirteenth century, as an improvement on the sculptured slabs previously in use. Their use became general; they had several advantages over the magnificent, and often wonderfully beautiful, altar tombs with life-sized effigies in alabaster of the wealthy. They were comparatively inexpensive, and in one form or other they were within the means of most people. Being generally inlaid in a slab, which was placed level with the pavement, they did not cause obstruction to the processions and to the clergy during the celebration of the divine offices. This was not, however, invariably the case, for occasionally they were placed in the covering slabs of altar-shaped tombs, which were not always built in convenient places. The beautiful Camoys brass at Trotton, in Sussex, of which a representation from a rubbing is given (No. iv.), for instance, is fixed upon a low altar tomb built into the centre of the steps of the sacrarium.

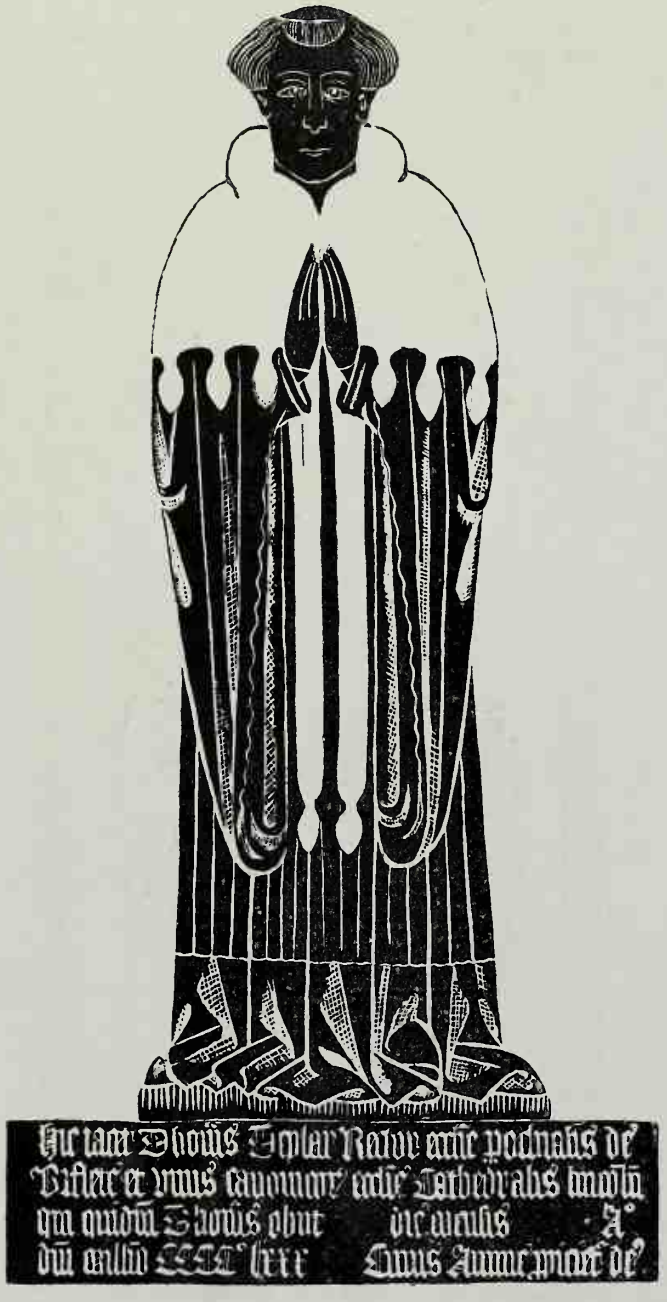
No. II.

Contracts were entered into with the makers, and some of these are still extant. Baignent and Millard in their "History of Basingstoke" give a copy of a very interesting one, dated 1536, with an artist, Arnold Hirmanzone, of Antwerp, for two altar tombs, bearing each a cross and inscription, etc., in brass, to be made and brought over and fixed in Basingstoke Church, at a cost of £30 Flemish. Also in *Collect. Topogr. General*, Vol. I., pp. 354-5, a contract is given for a monument bearing a brass to the memory of Henry Foljambe, Esq., and his wife, to be erected in Chesterfield Parish Church. It is dated 26 Oct., 2 Hen. VIII. It is between the sons and wife, of the one part, and Henry Moorecock, of Burton, Staffs., of the other, "to make a tomb as good as is the tomb of Sir Henry Montgomery at Colley; with 18 images under the Table, and the arms upon them; and the said Henry in copper and gilt upon the table of marble, with two arms at the head, and two arms at the feet of the same: and the Table of marble to be of a whole stone, and all fair marble." They paid in hand £5, and another £5 when all was performed. This tomb remains, br[illegible] casements fo[illegible]asses of [illegible] his wife [illegible]pty; the brasses have been stolen.

Many wills contain clauses ordering brasses to be made. The following are instances:—

1378. Sir John Foxle, Knt., Apuldreffeld, Kent, a friend of William of Wykeham. "I will appoint that my exors. shall buy with my father's money, a marble stone for a monument of my said father, and of my mother, in the Chapel of All Saints, in the

Church of Braye; and that they shall cause the said stone to be decently prepared with an image, inscription, etc., of metal, viz.—of my said father in his arms, and my said mother, and I wish that



No. III.

in arranging of the said stone my exors. shall act entirely according to the direction and wish of my most reverend lord, the bishop of Winchester. Also I will and direct that the aforesaid exors. shall buy another stone of marble, sufficient for my own tomb, when I shall be buried; and that they shall cause the said stone to be prepared with an inscription and figure of metal, viz.—of myself in my own arms and my deceased wife on the right side of my said figure, with arms depicted, viz.—with my arms and the arms of my said wife: and with a figure of my wife now living, in my arms, on the left side of my said figure." The "wife now living" might object to be thus unfavourably placed in comparison with her predecessor, for she does not appear to have been entitled to arms of her own.

1399. April 16. Philip, Lord D'Arcy, made his will and ordained that he was to be buried in the Priory of Guisboro', co. York. "A marble stone to be placed over my tomb, worked with two images of laten, to the likeness of myself and my wife Elizabeth, of the price of £10." The wife was one of the executors, and the tomb with her own figure would be placed during her lifetime.

1536. Martyn Newcomen, of Saltfleetby All Saints. To be buried in the chancel of the Church. "I wyll have a trowght (through stone, *i.e.*, a large entire stone) of marbell layd upon my grave with my armes, and the armes of Mary my wife scriptured in metal of lattyn."

Executors' inventories also give much information, thus:—1303. Expenses of the funeral of Bishop Bitton, of Exeter, buried before the lowest step of the high altar in Exeter Cathedral. . . "For one plain stone of marble bought for the same tomb, lx.s. For preparing the same stone with images and a tabernacle and letters of metal on the circumference, £16 13s. 4d." From these various sources of information—contracts, wills and inventories—a good idea may be obtained as to the cost of these memorials.

A careful study of brasses shews that it is probable, even certain, that the makers of them were few in number, that they succeeded each other in business, and that London was the principal centre of manufacture in England, though there were provincial workers also, whose work may be distinguished.

The material of which brasses were made is a mixed metal called "laten," of known and fixed composition. It is very hard, much harder than ordinary brass, and is very durable. Lateners appear to have dealt in metals and may have made other things besides engraved memorials; thus there are the following entries in the "Accounts of Mettingham College, Suffolk":—

"1411-12. Item. Paid to Roger, the latener, of Becclys, for lbs. 100 of metal bought for the bell. 20s."

"1417-18. Item. Paid to Roger, the latener, for lbs. 100 of metal bought for the bell. 20s."

Many thousands of these memorials were placed in cathedrals, monasteries, collegiate and parish churches and chapels, and they represent very fully the costumes of the periods when they were made. They were not always made at the time of the death of the person commemorated; they were sometimes laid down in their lifetimes, and they were sometimes laid down long after. By comparison with other specimens their true date may be easily ascertained.

Here and there specimens are found which have been used a second time. They are known by the name "Palimpsests." It appears likely that the makers kept a certain number ready for use and that if the fashions changed before they were required they were engraved to date on the other side. Some flaw in their execution may also account for the second engraving. But there were sometimes other and less satisfactory reasons for a second use. The name of an intruder into a grave was occasionally engraved on the brass already *in situ* for the previous occupier, as is also often found on stone slabs. At Hampsthwaite, for instance, there is a brass of a civilian, of the date 1350, on which a name, with the date 1570, has been cut across the figure. Perhaps the most curious of these "palimpsest" brasses now remaining is shewn in the accompanying figure (No. ii.). It occurs in Ticehurst Church, Sussex. It has been made use of to commemorate John Wyborne, Esquire, and his two wives. The second wife, his widow, made her will in 1502, and she ordered a stone to be placed over herself and her husband; and this is what the executors did. They took a small slab bearing a brass figure of a man in armour, which had been engraved about 1365; there was not room for figures of the two wives of the same size as the figure already there, so they had a small figure placed on each side, little larger than half the size of the central one, and replaced the original inscription by one commemorating John Wyborne, who died 1490, and his two wives; their figures were engraved about 1510. Brasses are here and there found which have been altered to accord more or less with the fashion of a later date.

II.—Inscription.—"Pray for the souls of John Wyborne, esquire, and of Cecily and Agnes his wives, which said John died the 16th day of February, in the fifth year of the reign of King Henry VII., on whose souls may God have mercy. Amen."

John Wyborne, esquire, and his two wives. The male figure

No. IV.

NOTES ON ILLUSTRATIONS.

I.—A brass without an inscription, *c.* 1480, now on the wall of the west end of the nave of Howden Church, Yorkshire. It is peculiar, and probably of provincial make.

was engraved about 1365: the figures of the two wives about 1505. A palimpsest, or appropriated brass. In Ticehurst Church, Sussex.

III.—Inscription.—"Here lies Thomas Teylar, rector of the parish church of Biflete, and one of the canons of the cathedral

church of Lincoln. Which Thomas died the — day of the month of — A.D. 148 — On whose soul God have mercy."

Thomas Teylar. Rector of Byfleet, Surrey, and Canon of Lincoln. He wears a surplice and the almuce of a Canon. The date is not filled in, and probably the brass was laid down during his lifetime. He died 1489. In Byfleet Church, Surrey.

IV.—INSCRIPTION.—"Pray for the souls of Thomas Camoys and Elizabeth his consort, who formerly was lord of Camoys, baron and prudent counsellor of the king and kingdom of England, and a valiant knight of the garter. He commended his end to Christ the 28th day of the month of March, A.D. 1419. On whose souls may God have mercy. Amen."

Lord Camoys, who commanded the right wing of the English army at the battle of Agincourt, and Elizabeth his wife, daughter of Edmund Mortimer, and widow of Henry Percy (Hotspur), son of the Earl of Northumberland. In Trotton Church, Sussex. (Size of brass 103 inches by 46 inches.) An early instance of the Garter. The N on the base of the canopy is probably the initial of the maker. A collar of esses round the neck. The figure of a son is shown by the mother's skirts. The centre coat of arms Camoys and Mortimer impaled, and the arms of Camoys on either side, with the Garter round them.

V.—INSCRIPTION.—"Whoever thou shalt be who shall pass, stand, read, and lament. I am what thou wilt be, I was what thou art: for me pray I implore. Here lies John Bowthe, formerly Bishop of Exeter, who died the 5th day of the month of April, A.D. 1478."

John Bowthe, Bishop of Exeter. Showing a back view of the Episcopal Mass vestments. There is also a shield of arms: three boars' heads erased with a label. The brass is a small one, now fixed to the wall in East Horsley Church, Surrey.

No. V.

This Indenture made the fyfte daye of August in the seventh yere of the reigne of our soveraigne Lady Elizabeth by the grace of God Queene of Englande ffraunce & Irelande defender of the faithe &c Between Edwyne Sandys of Wodhall in the Countie of Worke gentleman of thone ptie and Anne Shyrley late of Chilston in the countie of Kent Spynster of thother ptie Witnesseth that the said Edwyne Sandys for & in Consideracion of the some of fyve hundreth poundes of lawfull money of England to him in hande before thensealinge & delyvery hereof well & truelie contented and paid by the said Anne Shyrley at and before the ensealinge of these presentes whereof & wherewith the said Edwyne Sandys doth by these presentes acquite & discharge the said Anne Shyrley her heires executors & Administrators & everie of them forever by these presentes Hath geven graunted Aliened bargayned & solde and by these presentes doth fully clearely & absolutely geve graunt Alien bargayne and sell vnto the said Anne Shyrley her heires and Assignes all that his messuage tenement or farmeholde wth the appurtenaunces And all & singuler his landes & groundes belonginge to the same howse and longe in Chilston in the countie of Kent called or knowen by the name of Chilston Parke Thes landes & groundes belonginge to the same howse & longe in Chilston in the countie of Kent aforesaid Videlicet all that his pasture or grounde called Hunnyngtone Bottom wth the Dovehowse & Tenementes of Chilstone aforesaid one acre of medowe lyeinge in Estson Parr Three Iustes endes and Towe roodes or lesse of medowe in a Crosse medowe on the ffurthe ende in Chilstone aforesaid & one acre of medowe lyeinge in the Crosse medowe on the Northe ende of Chilstone aforesaid & also one acre of arable lande & medowe lyinge in the Towne ende of the Close of Chilston aforesaid which howse or Cate in the occupacion of Richard Dickinsone And all those his landes & tenementes in Chilston aforesaid called Comonde pasture more then the grasse & cattell & singuler the Appurtenaunces to the same belonging or Appertayninge in whose tenures or occupacions soever they nowe be except three acres & an halfe of arable lande wth the Appurtenaunces in Chilstone aforesaid wherevnto halfe an acre called Spittlande & three acres of lande lyinge at Newe Hose gate & lyinge in the comon fielde of Chilston aforesaid to every which halfe acre lyinge in the fielde called Pinne fielde one rood lyinge in the fielde called the Knoles & three acres called Knoles in Sessfielde one acre called Whyte lande one acre & halfe lyinge in Chilstone aforesaid & one acre of medowe lyinge & lyinge in the medowe of Iuye of Chilston wth the Appurtenaunces one house acre beyonde the water wodehill Bridge & one acre of land at the more bottes All the same howse & lyinge in the fielde of Chilstone aforesaid And all & one acre of medowe lyinge & lyinge in the medowe of Iuye of Chilston wth the Appurtenaunces to the same belonginge or belonginge by the said Edwyne Sandys heretofore demysed graunted or sette to ffarme Except & reserved out of this demyse graunte & ffarme vnto the said Edwyne Sandys his executors & assignes all the Tymber & Timbertree & the bearinge date the fyrste daye of October in the xxxiij^th yere of the reigne of the said Quenes ma^tie more at large maie appeare and thereof betweene the said Edwyne Sandys of Wodhall in the Countie of Worke & the said Anne Shyrley late wife of Iohn Shyrley late of Chilston in the Countie of Kent Esquier deceased by these presentes bargayned & solde by the said Edwyne Sandys vnto the said Anne Shyrley & her assignes To have and to Holde the said howse & farme lands & all & singuler the premisses wth their & every of their appurtenaunces vnto the said Anne Shyrley & her assignes from the Feaste of the Annunciacion of our Ladye nowe laste paste before the date hereof vnto the full ende & terme of Twentie & three yeres from thence next ensuinge & fully to be complete & ended yeldinge & paienge therefore yerelie vnto the said Edwyne Sandys his executors & assignes the yerelie Rente of Twentie & sixe poundes of lawfull money of England at the Feaste of the Annunciacion of our Ladye & Michaell the Archangell by even & equall portions in the yere And the said Edwyne Sandys for him his heires executors & Assignes doth covenaunte & graunt by these presentes to & with the said Anne Shyrley her heires executors & Assignes that she the said Anne Shyrley her heires executors & Assignes shall & maie from tyme to tyme & at all tymes hereafter during the said terme of Twentie & three yeres quietly have hold occupie & enioye the said howse & farme lands & all & singuler the premisses wth their & every of their appurtenaunces without the lawfull lett suite trouble or interruption of the said Edwyne Sandys his executors or Assignes or of any other person or persons whatsoever lawfully clayminge by from or vnder him them or any of them And also that the said howse & farme lands & premisses & every parte & parcell thereof at the tyme of the sealinge & delyvery hereof be clere & discharged of & from all former bargaines sales gyftes leases Joyntures dowers trade rightes Statutes marchantes Statute staple Recognizaunces extentes executions forfeytures & of & from all other titles troubles charges & incumbraunce whatsoever & shall from tyme to tyme & at all tymes hereafter during the said terme of Twentie & three yeres save & kepe harmeles & indempnifie the said Anne Shyrley her heires executors & Assignes & every of them & all other the tenantes of the premisses & every of them of & from all & every the Rentes & charges due & to be due & payable for the premisses or any parte thereof to the Capitall lorde or lordes of the fee & fees thereof onelie & of & from the same & all other titles troubles & demaundes whatsoever hereafter to be done to the said capitall lorde or lordes of the fee & fees thereof onelie & of & from the same & all other titles troubles & demaundes whatsoever had made or done by the said Edwyne Sandys his executors or Assignes or by any other person or persons whatsoever lawfully clayminge by from or vnder him them or any of them And also that the said Edwyne Sandys his executors & Assignes shall & will from tyme to tyme & at all tymes during the said terme of Twentie & three yeres at the reasonable requeste & costes & charges in the lawe of the said Anne Shyrley her heires executors & Assignes make knowledge & suffer suche further lawfull & reasonable acte & actes thinge & thinges devise & devises for the better & more perfect assuringe & assurance of the premisses & every parte & parcell thereof vnto the said Anne Shyrley her heires & Assignes or to her or their Counsell learned in the lawes of this Realme for the same as by the said Anne Shyrley her heires executors or Assignes or her or their Counsell learned in the lawes of this Realme shalbe reasonablie devised or devised by the learned Counsell of the said Anne Shyrley her heires executors or Assignes & tendred vnto the said Edwyne Sandys his executors or Assignes to be executed Provided alwaies & yf it shall happen the said yerelie Rente of Twentie & sixe poundes or any parte thereof to be behinde & vnpaid by the space of Twentie dayes next after any of the said dayes of paymente whereon the same ought to be paide that then & from thence forthe it shall & maie be lawfull to & for the said Anne Shyrley her heires executors & Assignes into the premisses & every parte & parcell thereof to reenter & the same to have againe as in her & their former estate & the said howse & farme lands & premisses to occupie & enioye as if this present Indenture had never been made & the said Edwyne Sandys his executors & Assignes & all other the tenantes of the premisses & every of them to avoide & departe from the premisses & every parte & parcell thereof & to yelde & paie vnto the said Anne Shyrley her heires executors & Assignes the said yerelie Rente of 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reasonable requeste & costes & charges in the lawe of the said Anne Shyrley her heires executors & Assignes make knowledge & suffer suche further lawfull & reasonable acte & actes thinge & thinges devise & devises for the better & more perfect assuringe & assurance of the premisses & every parte & parcell thereof vnto the said Anne Shyrley her heires & Assignes or to her or their Counsell learned in the lawes of this Realme for the same as by the said Anne Shyrley her heires executors or Assignes or her or their Counsell learned in the lawes of this Realme shalbe reasonablie devised or devised by the learned Counsell of the said Anne Shyrley her heires executors or Assignes & tendred vnto the said Edwyne Sandys his executors or Assignes to be executed Provided alwaies & yf it shall happen the said yerelie Rente of Twentie & sixe poundes or any parte thereof to be behinde & vnpaid by the space of Twentie dayes next after any of the said dayes of paymente whereon the same ought to be paide that then & from thence forthe it shall & maie be lawfull to & for the said Anne Shyrley her heires executors & Assignes into the premisses & every parte & parcell thereof to reenter & the same to have againe as in her & their former estate & the said howse & farme lands & premisses to occupie & enioye as if this present Indenture had never been made & the said Edwyne Sandys his executors & Assignes & all other the tenantes of the premisses & every of them to avoide & departe from the premisses & every parte & parcell thereof & to yelde & paie vnto the said Anne Shyrley her heires executors & Assignes the said yerelie Rente of Twentie & sixe poundes & every parte & parcell thereof & to be ordered & vsed in all respectes as they ought to have done before the makinge hereof And also that it shall & maie be lawfull to & for the said Anne Shyrley her heires executors & Assignes & every of them & all other the tenantes of the premisses & every of them to distreine for the said yerelie Rente of Twentie & sixe poundes & every parte & parcell thereof & the distresses & distresses then & there taken to leade drive carrie & impounde & the same to withholde & kepe vntill the said Rente of Twentie & sixe poundes & every parte & parcell thereof be fully satisfied contented & paid And the said Edwyne Sandys for him his heires executors & Assignes doth covenaunte & graunt by these presentes to & with the said Anne Shyrley her heires executors & Assignes that he the said Edwyne Sandys his executors & Assignes shall & will from tyme to tyme & at all tymes

SIGNATURE OF GUY FAWKES.

BARRON, B.A.

Mr. Arthur Relph,
to whose possession it
[illegible] the original
[illegible] most

GUY FAWKES,
as passed
INDENTURE
SIGNATURE TO
THE

[illegible] of the document of which [illegible] the page is a signature [illegible] of those who [illegible] by the hoarded [illegible] might be [illegible] of Guy Fawkes has not [illegible] English mouths this three [illegible] any other which may be [illegible] crowded Elysian fields of [illegible] National Biography." His is the [illegible] our streets, and we may well [illegible] descendants will have reason to [illegible] to the man who died martyr to [illegible] conviction of the need for sweeping [illegible] Houses of Parliament.

[illegible] great signature in the delicate Italian [illegible] one other signature of the arch- [illegible] by side with the writing of 1592 we [illegible] 1605, the spluttering, agonized sign- [illegible] to whom unspeakable things had [illegible] a royal warrant.

Guy Fawkes was christened at St. Michael-le-Belfry, in the city of York, on the 16th of April, 1570. He came of a stock of lawyers, hangers-on of the Archbishopric. His grandfather William Fawkes, registrar of the Exchequer Court of the Diocese, had married the daughter of a Lord Mayor [illegible] left the child Guy her best [illegible] angel. He had two sons, of [illegible] the Edward Fawkes of our [illegible] was a notary or proctor, and [illegible] Lord Archbishop's Consistory [illegible] his only son was nine years [illegible] Edith, as the indenture tells [illegible] Dionise Baynebridge, of [illegible] Guy came into dan- [illegible] guise folk were coming and going at Scotia[illegible] stepfather Baynebridge held by the Roman [illegible] his friends and kin being of the like [illegible] plexion.

So it came to pass that the Consistory Court of York had no livelihood for Master Guy Fawkes. Coming of age in 1591, he began to turn his heritance into coin, making amongst other [illegible] tions the lease to Christopher Lumley, the [illegible] of York, which is recited in the indenture [illegible] the first of August 34 Eliz. (1592) he sets [illegible] and seal to this indenture of bargain and sale, [illegible] veying to one Anne Skipseye, of Cliston, [illegible] York, spinster, a certain messuage, tenement [illegible] with a garth and a garden and certain [illegible] of land in Cliston aforesaid. The [illegible] is of no interest, being but one of [illegible] commonly passed from hand to hand [illegible] of much sealing and delivering.

It is possible that we have here the [illegible] Guy's doings as a Yorkshireman. [illegible] in the ranks of the Spaniards [illegible] the Spaniards' company he [illegible] Calais. The desperate [illegible] years after is written [illegible] little history books, [illegible] depositions taken after [illegible]

Two signatures [illegible] visible tokens of [illegible] liturgy gave a place [illegible] memorials of King [illegible] Charles Occasionally [illegible] now two or three [illegible] but Guy Fawkes [illegible] sun-myth which [illegible] Henry VIII—[illegible] take Lord Salisbury, [illegible] endure when greater [illegible] lost themselves in the Milky Way of [illegible] To the young of our race he is [illegible] Bogey, a Black Man, a chimney-[illegible] —Guy Fawkes. A peppercorn in the mouth of the jaded historian is the name of this, "the great devil of all," and the four corners of the earth remember the Fifth of November.

The indenture here reproduced was picked up a few months ago for a few shillings by Mr. Arthur Relph, of Wimpole Street, by whose permission the *fac-simile* has been made. Until its discovery, the only known signature of Guy Fawkes in existence was that on the depositions of 1605, which is reproduced from the original copy of the depositions preserved in the Record Office.

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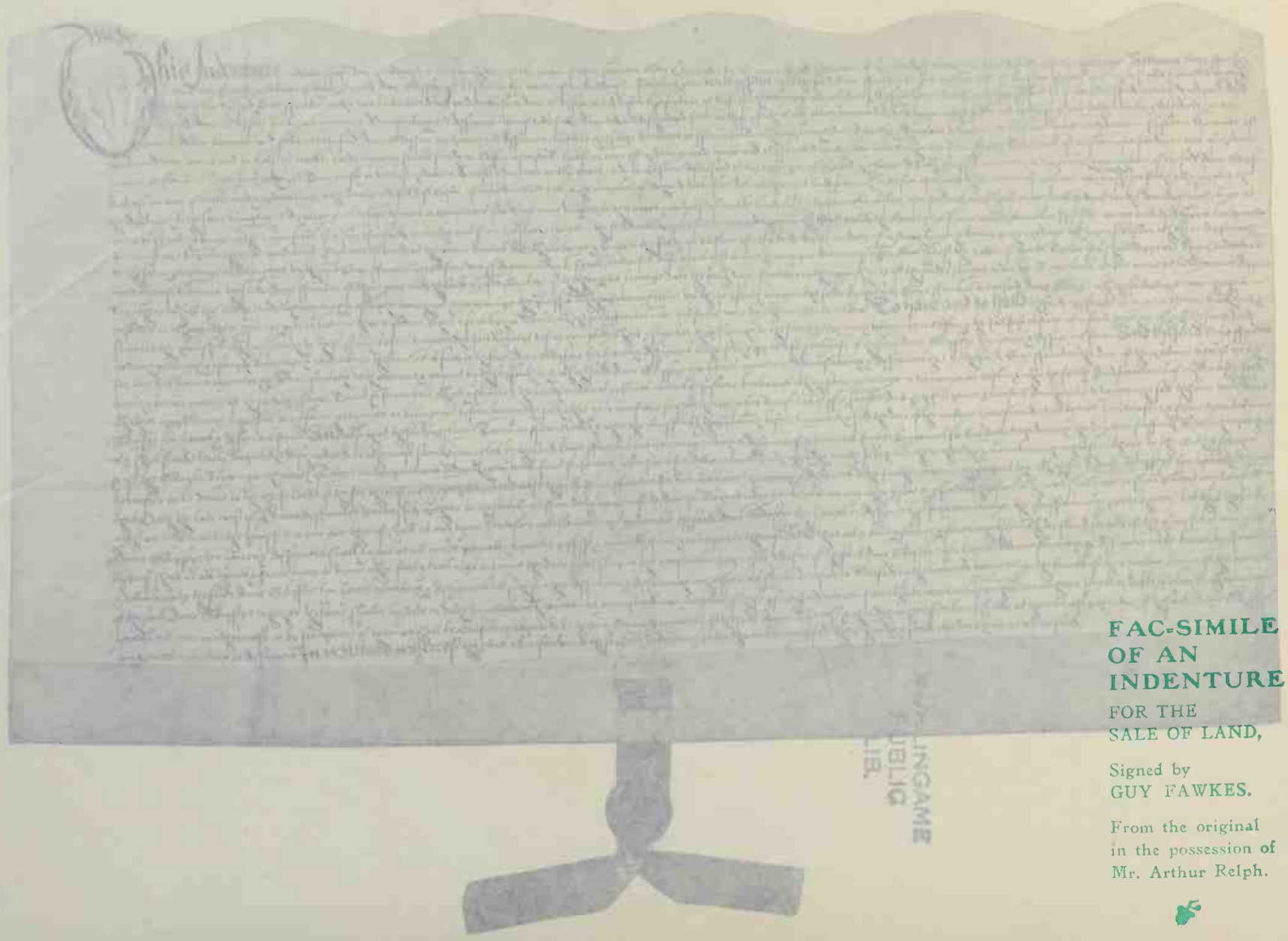


FAC-SIMILE OF AN INDENTURE

FOR THE SALE OF LAND,

Signed by GUY FAWKES.

From the original in the possession of Mr. Arthur Relph.

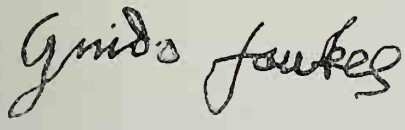
ON A SIGNATURE OF GUY FAWKES.

BY OSWALD BARRON, F.S.A.

At the foot of the document of which a *fac-simile* appears opposite this page is a signature which should take the imagination of those who reckon themselves most unmoved by the hoarded scraps of the signature-hunters. It might be questioned whether the name of Guy Fawkes has not been more familiar in English mouths this three hundred years than any other which may be summoned up out of the crowded Elysian fields of the "Dictionary of National Biography." His is the last festival that keeps our streets, and we may well doubt whether our descendants will have reason to grudge such homage to the man who died martyr to the depth of his conviction of the need for sweeping reform of the Houses of Parliament.

Besides this neat signature in the delicate Italian hand, we have but one other signature of the arch-plotter. Side by side with the writing of 1592 we may set that of 1605, the spluttering, agonized signing of a man to whom unspeakable things had been done under a royal warrant.

Guy Fawkes was christened at St. Michael-le-Belfry, in the city of York, on the 16th of April, 1570. He came of a stock of lawyers, hangers-on of the Archbishopric. His grandfather William Fawkes, registrar of the Exchequer Court of the Diocese, had married the daughter of a Lord Mayor of York, who, dying, left the child Guy her best whistle and a gold angel. He had two sons, of whom the younger is the Edward Fawkes of our indenture. Edward was a notary or proctor, and an advocate in the Lord Archbishop's Consistory Court. He died when his only son was nine years of age, and his widow Edith, as the indenture tells us, re-married with one Dionise Baynebridge, of Scotton, whereby the young Guy came into dangerous company.



We may be sure that the good proctor's household in the parish of St. Michael-le-Belfry was a household of law-abiding conformists, but other guise folk were coming and going at Scotton, where stepfather Baynebridge held by the Roman faith, his friends and kin being of the like complexion.

So it came to pass that the Consistory Court of York had no livelihood for Master Guy Fawkes. Coming of age in 1591, he began to turn his inheritance into coin, making amongst other dispositions the lease to Christopher Lumley, the tailor of York, which is recited in the indenture. In the first of August 34 Eliz. (1592) he sets his name and seal to this indenture of bargain and sale, conveying to one Anne Skipseye, of Cliston, co. York, spinster, a certain messuage, tenement or farmhold with a garth and a garden and certain pieces of land in Cliston aforesaid. The seal, let us note, is of no interest, being but one of those lion seals commonly passed from hand to hand in those days of much sealing and delivering.

It is possible that we have here the last trace of Guy's doings as a Yorkshireman. In 1593 he is in the ranks of the Spaniards in Flanders, and in the Spaniards' company he is in at the winning of Calais. The desperate man who comes back a dozen years after is written down for a Spaniard in many little history books, and Guy signs Guido to his depositions taken after torture.

Two signatures, then, are all that remain for visible tokens of this man to whose memory our liturgy gave a place which overshadowed the memorials of King Charles Martyred and King Charles Gloriously Restored. His dark lanterns are now two or three in number and of dingy authenticity, but Guy Fawkes has no need of such relics. The sun-myth which has swallowed Robin Hood may take Henry VIII.—may take Admiral Nelson—may take Lord Salisbury; but Guy's familiar fame shall endure when greater planets than this red one have lost themselves in the Milky Way of books on books. To the young of our race he is own cousin of Bogey, a Black Man, a chimney-dweller, in a word —Guy Fawkes. A peppercorn in the mouth of the jaded historian is the name of this, "the great divell of all," and the four corners of the earth remember the Fifth of November.

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CONCILVM SEPTEM NOBILIVM ANGLORVM CONIVRANTIVM IN NECEM IACOBI I.
MAGNÆ BRITANNIÆ REGIS TOTIVSQ ANGLICI CONVOCATI PARLEMENTI.
Bates
Robert Winter
Christopher Wright
John Wright
Thomas Percy
Guido Fawkes
Robert Catesby
Thomas Winter
Hie habe ihr gunstiger Leser, etliche nemblich 7. der fürnembsten Engelländer, Welche obnlangst ihren König sambt dem gantzen Parlament mit Büchsen pulver schröcklicher weiss zuvertilgen fürgenommen nach dem leben abgebildet, undt sint diese: Robert Catesby, undt Thomas Percy, so noch andere hernach zu sich gezogen, nemblich Thomas undt Robert Winter, Guido Fawkes, John undt Christopher Wright, neben Bates Catesbys Diener. Nach dem aber die verrathe-rey entdeckt, sindt Robert Catesbi undt Percy von denen so sie verfolgt erschossen, undt ihre Häupter auff das Par-laments Hauss gesetzt worden die arndere aber so noch gefangen, haben noch ihren verdienten lohn zuerwarten
Von diesen vnd andern Rittembsicarten seind den 30. vnd 31. Januar. diß 1606 Jahrs zu Westmünster justificiret wor-den Ebechael Digby, Ritter, 2. Robert Winter, 3. Johañ Grant, 4. Thomas Bates. Darnach Thomas Winter, Fithron Rook, 3. Robert Keyes, 4. Guido Fauxe. Diese seind sämtlich geviertheilt, vnd die viertheil an die Thor gehencket worden.

THE GUNPOWDER PLOT CONSPIRATORS
AND THEIR SERVANT BATES.
From an old High Dutch print.

REPAIRS AND RESTORATIONS.

BY HORACE TOWNSEND.

"You will break it," said She Who must be Obeyed," though in the present instance she falsified her household title. For "Nonsense!" said I; "the Major brought it home safely enough in his portmanteau from Shanghai, and it's absurd to suppose I can't carry it through half-a-dozen London streets without injury!" The *it* in question was a Chinese puzzle-cup of the most tenuous of eggshell China, old Pekin ware some hundred and eighty years old, as the mark signified, with a strikingly modelled little goddess nestling in the bottom of the cup. So off I set with my looted treasure packed in its cardboard box, and arrived at my destination, set to work to unpack it. "'Tis the quaintest little bit of china you ever saw," said I to my friend, as I proceeded with the unwrapping. "Get me some water, and you shall see the lady do her tricks. The cup holds water as though it were the ordinary tea-cup of commerce, until the surface of the liquid just touches the outstretched hand of the goddess. Then—and here comes in the puzzle—the water slowly subsides until the cup is entirely empty. No! it doesn't pass through the figure, for the hand has no sooner touched the surface than it subsides to a lower level, leaving no apparent connection between the water and the outstretched arm. The Chinese tell a pretty little story about the goddess, who guards against storms and floods, and causes the latter to subside at a touch."

By this time the outer wrappers were removed. A sudden qualm seized me as I *felt*, rather than *saw*, that the little package had changed its shape. It seemed in some way to have shrunk; there was a sensation of fragments grating one against the other as I touched it. As the final tissue paper was removed, apprehension was exchanged for a sickening certainty. After surviving unharmed the stresses and changes of nigh two centuries, my Chinese cup lay before me in fragments—done to death by a twenty minutes jolt in a twentieth century hansom cab. A distressful vision of the reproach in the eyes of "Her Who must be Obeyed" for a moment paralysed my energies, but when with an effort this had been overcome, the action I took was prompt enough, and I soon found myself exhibiting my ruined treasure to him who in all London is perhaps the chiefest expert in china of every description. "Is it worth mending?" I asked. "Certainly," quoth the expert, "if I can get the right man to mend it for you. It is only American collectors who absolutely refuse to admit a repaired piece into their collections. We in England, of course, regret the necessity, but sooner than miss a characteristic example because it has met with an accident, the English collector will make the best of a bad bargain, hoping in time to come to replace the imperfect by the perfect. That is why repairing, not only of china, but of other collectible articles, has been in England and on the Continent elevated almost to the dignity of an art. Now, as regards your cup. If you are in a hurry for it, I can have it done for you well, and to a certain extent satisfactorily; but if you want an ideal job made of it, you will have to wait probably for three months."

"And why?" I queried.

"Because my best repairer is an artist and possesses the artistic temperament to such a degree that he works or not as suits his mood, and it is impossible to fix him to any particular time for the completion of his work. The other day, for example, I had a piece of work—the repair of a

large Chinese cistern, to be precise—which I wanted done in a hurry. A fair price for such a job would have been a sovereign; in order to get it within the month I had to promise my man ten pounds, and even then he made a great favour of doing it for me."

As it happened, it was necessary for me to have my puzzle-cup repaired within a fortnight, and so my friendly expert's best workman turned up his nose disdainfully at the job, and it had to go to the second-best. As it turned out, I don't think I missed very much, for when the expert proudly exhibited my repaired cup to me it needed a very keen and close examination to perceive that it had ever been broken at all, and nobody would guess it from the accompanying illustrations. The accident, at all events, subserved this more or less useful purpose. It served as a text whereon my expert preached me a little sermon on repairs and restorations, some fragmentary passages of which I have jotted down hereunder.

In the first place he repeated to me that the most notable repairers are, from a business point of view, an exceedingly unsatisfactory and uncertain class with whom to have dealings. Independent to an extreme, they make money with comparative ease, and spend it not altogether wisely. As to their methods of work, I found it difficult to get any precise information, so carefully do they shroud them in mystery. However, there are but few trade secrets connected with china repairing. Patience, a steady hand, and a keen eye are the china repairer's chief tools, though an artistic sense and dexterity in the use of the brush are also necessities, as should a piece of the original be missing the deficiency has to be made good with plaster, which has then to be varnished and so skilfully painted that only the closest inspection reveals its presence. Each man, it is true, has his own recipe for the cement he uses, but, as a matter of fact, there is but little to choose between them, nor are they vastly superior to those which are sold under various high-sounding and well-known names to the public. That patience, however, is the principal stock-in-trade of the repairer is evident by the fact that a broken article has often to be cemented together, taken to pieces, and cemented again no fewer than five or six times before the artist is satisfied with his work. It happens sometimes, indeed, perhaps in a majority of cases, that some portions of the china figure, or vase, or whatever the broken article may be, are missing. Here it is that the artistry of the repairer comes into play. With plaster of Paris, as I have said above, the missing portion is made good, the plaster, when it is set and hard, being deftly carved with sharp tools into the required shape. It is then coated with lacquer or gum to give a non-absorbent surface, and then with a fine brush and water-colours the original decoration is reproduced

with such skilful fidelity as to deceive the keenest eye, save on the closest examination, for a coat of lacquer or varnish simulates the glazed surface of the china to perfection.

But it is not only china that comes under the repairer's and restorer's hands. Furniture, for instance, enlists the services of a very special class of workmen. It is gratifying to be able to record that the cleverest of these craftsmen are English, though it is not much more than a generation ago since, whenever a very fine piece of inlay or marquetry had to be "made as good as new," it was packed off to Paris or Vienna as a matter of course. Buhl, or Boule, as the purists have it, taxes the patience of the repairer to a greater extent perhaps than any other class of artistic object subject to decay or disintegration. Buhl is practically a form of veneer, and as a general rule has to be relaid in order to restore it to its pristine condition. This is effected by steaming it in the first instance, and then having injected a strong glue between the thin veneer and the body of the article it is subjected to steady pressure. But in ninety-nine cases out of a hundred so soon as one portion of the surface consents to lie flat another portion at some little distance will puff up and refuse to be comforted. This means that the whole surface must be re-steamed and the work commenced anew. "I have in my own work-rooms," said my friendly expert, "a buhl cabinet on which my two best men have been working at frequent intervals for the best part of four months, and it has not yet begun to show itself amenable to treatment. The same men could with ease have made it from the beginning and completely finished it in the time that they have spent on only starting the repairs of this piece."

Silver and Sheffield plate repairers also have their distinct place in this curious branch of craftsmanship. The repair of old silver is a more or less straightforward and simple affair, but so far as regards restoration at least it has to be conducted with judgment and conscience, as it were, so that the new work may not out-balance the old and thus bring the repairer within the bailiwick of Goldsmiths' Hall, and render him liable to a charge of mis-using the ancient hall-marks. Sheffield plate demands a higher degree of ingenuity. In the first place, if "collectors' pieces" are the subject in hand the repairer must avoid the temptation to cover up deficiencies by the easy method of the electro-plating bath, for an electro-plated piece of Sheffield has completely lost its value to the collector. There is an ingenious method in which only half-a-dozen men in the trade are expert, by which bare spots showing the copper are replated by a mechanical, as opposed to a galvanic, process, and so the despised term "electro" need not be applied to the repaired article. In other respects, too, the processes of the Sheffield-platers of the beginning of the last and the end of the eighteenth centuries are brought into play. Then my expert talked to me of fan repairing, which is a very well-recognized profession in itself, though most of the workmen do not work on their own account, but in the establishments of the two or three large fan makers and mounters at the West End. To repair and restore an antique fan properly is the work of weeks, so carefully slow are all the processes. A painted fan is generally executed in water colours, and frequently on chicken or other bird skin. To unmount this from the sticks, as is in the very first instance necessary, is a task of the utmost delicacy and difficulty. It is performed by careful steaming, but only too often results in smearing, smudging failure. Broken, inlaid, or carved sticks have to be refashioned in close accordance with the originals, and those who know what exquisite works of ingenious art French fan-sticks of the eighteenth century are can best appreciate the barriers that have to be surmounted. I was shown the other day an old French fan of mother-o'-pearl, the sticks of which were carved and pierced with all the patient care we are wont to associate with only Oriental art. Four of these sticks were modern reproductions, and yet the fan-maker himself could not pick out the new from the old. This mention of Oriental art reminds me that even in the matter of repairs those wonderful followers of principle and truth in art, the Japanese, have a lesson to teach us. When a Japanese connoisseur breaks some cherished piece of pottery or porcelain, he does not throw it away with disdain, neither does he try to repair it so as to deceive the casual observer into the belief that it is unbroken. Instead, he has it joined together, generally with gold lacquer, in such a fashion that the fracture is boldly shown and commented on, as it were, by the frank exposition of the method by which it is made good. Curiously enough, a distinctly new and charming decorative effect is in most cases added by these irregular gold lines, while the sense of craftsmanship is tickled by the marvellous skill exhibited by the repairer in thus welding together the two dissimilar materials. Truth is preserved at no loss of artistic beauty; indeed, once more it is made clear that the two may always walk hand in hand.

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FIRST EDITIONS OF DICKENS.
BY J. H. SLATER.

In an article in the September number of this Magazine I said that two books may belong to the same edition and be equally clean and absolutely perfect, and yet one may be sought for to the virtual exclusion of the other. This rule is universally recognised, and yet to the student it seems foolish; to the casual reader a monstrosity. The truth is that it is not a rule of literature but of degree in matters of extrinsic quality, with which, of course, the reader *quâ* reader has nothing to do.

That buyers of books are of many classes, and actuated by many motives, is too obvious a proposition to need any labouring, while the books they buy—whether old with a long pedigree of ownership, or quite new with a pedigree yet in embryo—marshal themselves, naturally enough, into perfectly distinct and unconnected ranks. These observations are necessary since many, not to say most, people suppose that books are bought on the impulse of the moment. Fiction—the last book of this class out—may be so bought or more probably borrowed, but there the record begins and ends. All the rest, assuming they are of any interest or value at all, are automatically yet methodically marshalled into classes which in their turn are sub-divided into sections. Every library, worthy the name, that has ever yet been formed has, in this way, testified to the enterprise and learning of its owner, or perhaps a succession of owners, no less than to the literary spirit of the age in which he or they lived. Chance likes and dislikes of this book or that, impulsive buying—all these and other factors may rule the individual for a time, but can effect nothing permanent or substantial. Everyone who sets about "erecting" a library, as Naudæus puts it, is, though he may not suspect it, controlled by influences which are in the air and impel others as much as himself. He is but one of a number—a member of a great community. If this be recognised as true, "the door," as Epictetus says, "stands open." If one should in a spirit of independence choose to buy books by the ton or the mile, he is a law unto himself; an irresponsible, and perhaps happy enthusiast, working on the same plane as the collector of stamps who buys a "packet" without knowing what it contains. To the careful and orthodox collector of books of a fashionable kind, rules are, however, a necessity, and the first lesson he has to learn is to distinguish not merely between one edition and another of the same book, but between the different issues of the first edition, assuming there are several. In these cases the first issue of the first edition is the most important, though there are exceptions when a wider scope is in question. Indeed, in the case of some classes of books, those, for instance, of a technical or useful character, the latest edition is necessarily the best. This is so in the case of all books of practical utility; books of this kind must be up-to-date or they may and probably will prove misleading. When, however, pure literature alone is involved, the rule is as has been stated, and consequently it becomes necessary to know which is the earliest issue or edition, and also to know how to detect a reprint if there happens to be one.

Books, like most other valuables, are forged sometimes, that is to say, reprinted in as close fac-simile as possible, with the express object of deceiving the unwary. Sometimes they are reprinted with no such object, but they may, nevertheless, be palmed off as genuine copies by some unscrupulous owner, or sold as such by someone who is himself deceived.

As I said in my last article, the novels and tales of Charles Dickens, as originally published, are not in the favour they once were; in the same favour, that is to say, with collectors as distinguished from readers. Still even now there is a great demand for really good copies, which must be, it is hardly necessary to say, in their original wrappers or cloth binding, as the case may be, and belong to the first issue of the first edition. Books of this kind which have been re-bound lose much of their interest and consequent value, and if re-bound in half calf and cropped they are almost of no value at all. This distinction in the matter of binding cannot be too strongly urged, and should never be lost sight of for a moment.

Dickens's first printed work published in separate form is the well-known "Sketches by Boz," of which there are two series. The first is in two volumes,

green cloth, the second in one volume, pink cloth with black labels. To identify the genuine first edition of the first series the preface must be consulted. If that is dated "Furnival's Inn, February, 1836," no exception can be taken. So also the preface to the second series should be dated, "Furnival's Inn, December 17, 1836."

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In November, 1837, the publishers began to issue the two series in monthly parts, and in June, 1839, the twentieth and final part was published. Part 5 should contain the original Nickleby Proclamation by "Boz," with fac-simile of the pseudonym, which was not included in the volume afterwards issued (1839, Demy 8vo, pp. viii., 526). So far as these parts are concerned, it must also be remembered that although the plate "Greenwich Fair," at p. 120, and all the plates that follow, have the imprint of Chapman and Hall at the foot, the earlier plates should be without the imprint. If they have it they do not belong to the earliest issue. The earliest edition of the second series does not contain the plates entitled "The Last Cabdriver" and "The First of May," and if they are found they must have been added from the later edition.

Next on the list in order of date comes "Sunday under Three Heads," a pamphlet of forty-nine pages, with three illustrations by H. K. Browne. There are two reprints of this, one issued by Edwin Pearson, and the other by Jarvis. No names are, however, mentioned, and at a casual glance there is no difference between the original and either reprint. They can be told, however, in this way. Pearson made a mistake on page 7, line 15. He prints "air" for "hair." Jarvis, though correct in this respect, omits the words "Sunday under Three Heads," which appear as a heading to Chapter III. in the original. As the value of a genuine copy of this pamphlet is nearly £10, while the reprints can be bought for a shilling or so, caution is a necessity. In the case of Jarvis's reproduction the plates are very badly executed. Still they might pass where the opportunity of comparing them with the originals does not exist.

In the case of "The Village Coquettes, a Comic Opera, in Two Acts," a demy 8vo pamphlet of 71 pages, 1836, the back of the title page must be looked at. If it is the reprint of 1878, the fact will be stated there, so that no difficulty can arise in this case. At one time the original pamphlet was worth £9 or £10, but early in 1894 one hundred copies were discovered among some waste paper, and the value has fallen to about half. "The Strange Gentleman," a Comic Burletta by Dickens, performed in the St. James's Theatre on September 29th, 1836, is another scarce piece. In this instance the frontispiece by "Phiz" is nearly always missing, and the preliminary unpaged leaf relating to the costumes very frequently. Pailthorpe's etched frontispiece, which dates no further back than about 1880, may supply the place of that by "Phiz," but must be distinguished from it, as it is, comparatively speaking, of no importance whatever. On March 6th, 1837, another play by Dickens, entitled, "Is she his wife?" was performed at the St. James's Theatre. The book of the words was privately printed, but it is questionable whether more than a single copy has survived the wrack of time. James R. Osgood and Co.'s Boston reprint of 1877 must not be mistaken for the original, which is a post 8vo pamphlet (about

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$6\frac{3}{4}$ ins. by $4\frac{1}{2}$ ins.), and consists of twenty-two pages of printed matter and two blank pages, in a wrapper, without date or name of printer or publisher.

We now come to the "Pickwick Papers," commonly so called, which was originally issued in nineteen monthly parts, commencing in April, 1836. The "make-up" of these parts is most erratic, and in ordinary cases some will be found to belong to one issue, and some to another. An ideal set, such as would cost £35 or £40, would present the following peculiarities. All the green wrappers would be clean, perfect, and dated 1836. The third number would contain the "Buss plates," *i.e.*, "The Cricket Match," at page 69, and "Arbour Scene" at page 74 (see illustrations). In connection with these suppressed plates great care must be taken. If they are printed on buff-coloured paper they are probably spurious. The names Seymour and R. W. Buss should be on the covers of parts 2 and 3. Parts 1 and 2 should have the inscription "With four illustrations by Seymour." While the parts were in course of publication the author addressed several communications to his readers, and these "addresses," as they are termed, should be looked for, especially in parts 2, 3, 10, 15, 17, 18, and 20. Not one of the first seven plates by Seymour, the two by Buss, or the thirty-six by "Phiz," should bear any title. The 8th, 9th, 10th and 11th plates (parts 3 and 4) should be signed "Nemo," and not "Phiz." On the sign-board of "The Marquis of Granby" (vignette on the title page), "Weller" should be spelled "Veller." In practice it will probably be found that some but not all of these requirements will be fulfilled, and that the early numbers, of which only a few were published in the first instance, do not belong to the earliest issue. The first edition of "Pickwick" published in book form appeared in 1837, in green or purple cloth, and was published by Chapman and Hall at a guinea. Good copies contain the plates by Buss (see illustrations), and are of course in their original cloth covers, clean without and within, and perfect.

A good many artists have essayed to provide illustrations to "Pickwick," and most of these collections, which are usually found in wrappers, are scarce and expensive. Sir John Gilbert designed a series of 32 plates, and the names of "Alfred Crowquill" (*i.e.*, A. H. Forrester), "Samuel Weller" (*i.e.*, Onwhyn), W. Heath, Thomas Sibson, and Pailthorpe are noticeable in this connection. Sometimes these sets of extra plates are bound up with the book, which is then said to be "extra illustrated," and as such becomes inflated and costly. Sometimes the owner of a good set of the parts will have them bound up, covers, advertisements, "addresses," and all; but he had better not; there is nothing to gain by so doing, and much to lose. If, however, he is determined to sacrifice a manifest inconvenience which, according to rule, it should be his glory to retain, let him repair to the very best binder, think nothing of expense, and give explicit directions that all the covers, advertisements, and so on, are to be bound up with the volume in Morocco, super extra, and that the edges are not to be cut down by so much as a hair's breadth. He will then have the satisfaction of knowing that he has been a very good friend to the binder.

Such is the way of the Book-world. These old monthly parts of popular novels by celebrated authors must not be bound up. They are a nuisance certainly, and very apt to come to pieces if handled by the Goths. So perhaps as good a course as any is to smuggle them out of sight; into a solander for choice, and be thankful that they have preserved their freshness so long.

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Painted by Sir Joshua Reynolds. *Engraved by F. Bartolozzi R.A. Engraver to His Majesty.*

The Honourable Miss Bingham

Engravings

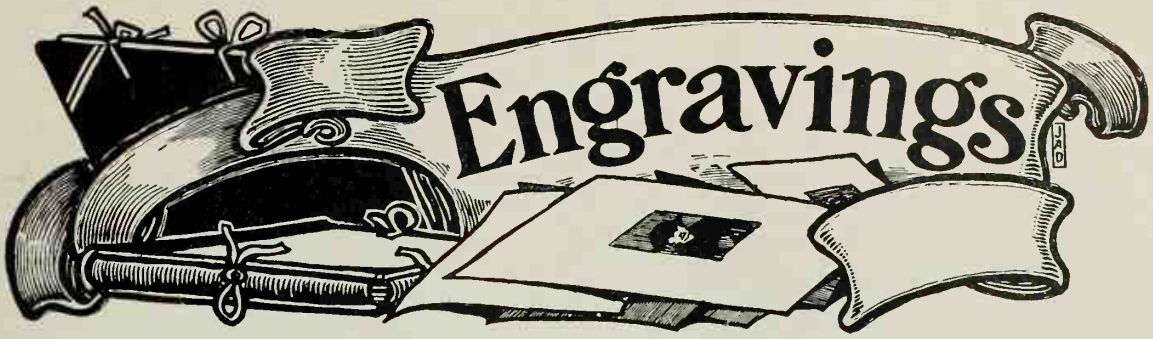
THE HON. ANNE BINGHAM,

YOUNGEST DAUGHTER OF THE FIRST BARON (afterwards first Earl of) LUCAN.

Fac-simile of the colour print in stipple by F. Bartolozzi, after Sir Joshua Reynolds.

From an impression of the original print in the possession of Mr. Frank T. Sabin.

The Honorable Miss Bingham



PRINTS AND THEIR PRICES. A SMALL COLLECTION.

BY JULIA FRANKAU.

In an intelligent article in your first issue, Mr. Frank Sabin controverts the writings of a "recent writer on colour prints," and quotes some extraordinarily fancy prices for those he illustrates. He will possibly obtain these prices, or approximate ones, for there is no doubt that a dealer-fostered, wholly unreasonable value has recently been realised for eighteenth century engravings. I say advisedly unreasonable, for certainly it is by no logical process of thought that a man arrives at the condition when he will give £1,160 for a print, which he may see practically in the same state not only on his own, but on his neighbour's walls. Yet this is the price paid on behalf of a client for a fine, but by no means unique, proof of "Mrs. Carnac" at a recent sale at Christie's.

There is a tradition that the numbers originally issued of these mezzotints were remarkably small, that the copper showed signs of wear, and the issue was stopped after about twenty impressions had been taken off. If this were true, or anything approaching truth, the present price would be to a certain extent justified, and the rarity established. But there is irresistible evidence to the contrary. Contemporary sale catalogues of the stock of many bankrupt or retiring dealers are in existence, and although I am writing away from my books, I have notes from a few of these before me. When it is borne in mind that these figures represent the stock *after* the public demand had been satisfied, the deduction becomes obvious. I quote a few figures referring to well-known works.

Sale Catalogue, May 20th, 1795.—"Lady Gertrude Fitzpatrick." By J. R. Smith, after Sir Joshua Reynolds. 70 *impressions.* (It was published in 1780, and, like the majority of the Sir Joshua subjects, had had a large subscription).

"Lady Beaumont" and "The Honble. Frances Ingram." By J. R. Smith, after Sir Joshua Reynolds. 52 *impressions.* As this pair had been printing for fifteen years, their present market price, whatever else it represents, cannot represent scarcity.

Sale Catalogue, June 1st, 1818.—"Master Crewe." By J. R. Smith, after Sir Joshua Reynolds. 30 *proofs,* 24 *prints.* This is a print that fetches today from 50 to 100 guineas; yet in 1818, after a steady sale for thirty odd years, and a large subscription list, these were the numbers left in the hands of one single dealer.

It is hardly necessary to press my argument further. I have, for instance, a sale catalogue, dated 1794, wherein many of the Ward and Morland mezzotints figure. I quote from it: "34 *proofs,* 123 *prints*"; "75 *proofs,* 50 *prints*"; and even larger numbers (830 *impressions,* for instance, of one well-known plate). The stipple plates also yielded to an extent the people who are interested in forcing up prices will find it difficult to explain away. In yet another sale catalogue (June 1st, 1799) is an item "Miss Bingham" and "Countess Spencer," 55 *proofs,* 6 *coloured,* 191 *prints!* In the same sale there were some Bartolozzi-Cipriani subjects offered. 76 *proofs,* 804 *prints,* up to as many as 147 so-called *proofs* and 534 *prints* appear to have been taken from the much-maligned copper, whose wearing powers it is the fashion to decry.

Now, I am not advancing these figures in order to prevent the public buying those beautiful engravings, but in order to warn the new collector against any expectation that his £1,160 or similar sums will secure for him the possession of a unique article. When engravings printed in colours are in question, the figures, as will be seen in one of the above items, alter considerably. But of this more hereafter.

The fact is that there is a very large amount of money in the hands of a few men who, absorbed in its acquisition, have had neither leisure nor taste to discover how to obtain value in its expenditure. These men, uninitiate, and in no sense of the word "collectors," nor even connoisseurs, are indirectly responsible for the rise in value of eighteenth century engravings. The artificiality of the position in the print trade, indirectly due to the copper combine,

the steel trust, and the boom in South African mines, becomes obvious when one takes into consideration the conditions under which the present prices are obtained. But it is a limited, narrow market, with no elements of stability.

There are three different classes of people interested in the distribution of eighteenth century engravings. First, and it is natural I should place him in the premier position, is the collector and connoisseur; in this class the two are synonymous. I relegate to an inferior position the man who merely *buys*. Whether he be an American

RURAL AMUSEMENT.
PAINTED BY G. MORLAND. ENGRAVED BY J. R. SMITH.

who warehouses his treasures in London to avoid paying duty, or a German who hangs them on his dining-room wall, where the morning sun plays freely over them, he is alike unworthy, notwithstanding what he may have paid for them, to understand their intrinsic worth, and alike unable to obtain the highest value from them. He is as the wealthy suitor who stands between the maiden and her lover. He obtains his object; who shall gainsay the power of wealth? But the heart has gone out of it, the charm is not for him; he has the shell, but the kernel has escaped him. He is often deceived, generally cheated, always in the position of the betrayed husband of the French farce. And lastly, there is the dealer, the go-between, who panders to the buyer (the word is used in its eighteenth century meaning). Perhaps he is justified in setting his commission high in consideration of the nature of the service he is rendering.

The "recent writer on colour prints" to whom Mr. Sabin alludes in his article claims a sympathetic affinity to the first class. With the optimism of inexperience, she once hoped to re-unite the three—the collector, the buyer, and the dealer—a hope reluctantly abandoned as the divergence of interests became clearer and plainer to her, as she realised the cynic significance of the lawyer's *caveat emptor*, and in view of the extraordinary ignorance, and even more extraordinary eagerness, of the millionaire buyer, became, if not reconciled, at least resigned to the *mariage de convenance* the dealer arranged between him and his prints.

And after all, there is a satisfaction in it to the real lover, and to say so is the primary object of this article. It is consolatory to feel that money can buy, but only love can possess. The delicate elusive charm of the colour print, the noble and stately grace of the fine mezzotints, the suggestive and poignant excitement of the French aquatint, belong exclusively to the connoisseur. He can gloat over the charms of his "Delia" in her old frame, her margins turned back or cut off, but her lips unpainted, her hair untouched, her toilette, as it were, un-made. His "Bacchante" owes nothing to the faker; there she smiles on him, piquant eyes and vine-entwined hair, with never a touch from the brush of the artist to soften into form or to deepen into curve her faint, pale beauty. There they hang, Emma with her finger to her lip, Emma with her dog in her arms, as they have hung for over a century, since Noll Goldsmith paid his five shillings generously for them over the counter of that murky print-shop that sheltered Gillray the glorious, and released them from their durance between a caricature of the newly-wedded Prince of Wales surrounded by his fat houris and a print of George the fatuous dandling the little Napoleon.

What pictures they conjure up for him also, these "Lætitias," fair and frail. The "Meeting at the Tavern-door," the surprise as the maiden's young beauty bursts upon the man's young lasciviousness;

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MRS. CARNAC.
PAINTED BY SIR JOSHUA REYNOLDS.
ENGRAVED BY J. R. SMITH.

A LOISIR.
DESIGNED AND ENGRAVED BY J. R. SMITH.

the "Dressing for the Masquerade," as he gloats over the finishing touches, the powdered hair, the last little patch, the adjustment of the drapery that shall heighten her loveliness, and give him the proud privilege of showing to the town the final embodiment of his perfect taste. The mere buyer would never be satisfied with this pair in colours: he would wait for the set, that set, alas! that is never quite complete, but in which the story is worked out like a melodrama at Drury Lane with its unhappy "happy ending" in the depths of domesticity, the paternal blessing setting its controlling, if sanctifying, seal, or the ebullitions of the youthful lovers. And "A Loisir," the desirable, the unnamed, the girl-child with wanton eye and seductive lips, generous bust and fluffy hair, who represents a poor sixty pounds to the buyer, a mere rarity for acquisition to the dealer; but is Mrs. Clark, before she has attained adolescence, to the connoisseur, the key to a strange story, the epitome of a prince's passion dashed on to canvas by the unerring hand of an artist and a brother debauchee, who smiled sympathetically as he drew. "A Lady feeding Fowls," "A Lady watering Flowers," is dear old Dodd's description of these other two. "Rustic Employment," "Rural Amusement," were the later titles given by the print-sellers. The one illustrates the quaint old garden of the eighteenth century, its plaster urns or figures, close-cut borders, and stiff ordered flower beds; it is an Austin Dobson ballade printed from a copper-plate press, the "tea cup time" in colours, rare and delicate. The other—well, but for the sentiment that forbids the divorce of such old-time comrades, the dealers might have the other, it holds no message, except the message of an ill-drawn arm, a false perspective, an art grown flaccid, pathetically growing from inanition.

Have I said enough to comfort the small collector? The man or woman who for the moment at least must put a full stop on his or her desires, must cease to expect, if not to covet, any addition to the treasures already acquired. It is rather sad to possess "Nature" in colours, purchased not many years ago at eighteen shillings, and to be unable to add "Bacchante" as a pendant to her, because fashion has raised its hue and cry after the pair, and there is a price of £500 upon its head. But, then, that eighteen shilling "Nature" is as pure and delicate as when it left the printer's hand, faded a little, perhaps, but faded eloquently; whilst that £500 "Bacchante," unsaleable to the ignoramus in its pristine beauty, has been worked on by the modern craftsman in the atelier of the modern print-dealer, until it has all the smoothness of a water-colour, all the value of a lithograph. And its buyer does not connect it with the goddess of Health, but frames it in an extensive gold frame, and is as proud as if he had picked up a dancing-girl by Fragonard at the price of a song.

These are the things that should reconcile the genuine collector to his poverty or his prudence;

RUSTIC EMPLOYMENT.
PAINTED BY G. MORLAND. ENGRAVED BY J. R. SMITH.

the knowledge also that the wheel of fortune will inevitably turn again. It may be years before he will match his "Nature" at eighteen shillings, but it will not be many, I venture to prophesy, before £500 will be considered an even more ludicrous price for a painted "Bacchante." Stipple prints in colour may maintain their price: a few, very few, eighteenth century mezzotints completely printed in colour—those *rara aves* whose very existence I sometimes doubt—may fetch the sums their rarity explains, but that the market article, the

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BACCHANTE.
PAINTED BY SIR JOSHUA REYNOLDS.
ENGRAVED BY J. R. SMITH.

NATURE.

PAINTED BY G. ROMNEY.

ENGRAVED BY J. R. SMITH.

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DRESSING FOR
THE MASQUERADE.
PAINTED BY
G. MORLAND.
ENGRAVED BY
J. R. SMITH.

"mezzotint in colours," of Christie's, and Sotheby Wilkinson's, is a thing of ephemeral value, I have no manner of doubt, any more than I have that his prototype in monochrome is dear at four figures.

And that dictum, rather rash and rather unconsidered, perhaps, of the "recent writer on colour prints," whom Mr. Sabin quotes and controverts, that "printing in colours was an art invaluable only to the stipple engraver," will be yet justified of its prophet. For a stipple print untouched, unfaked, clean from the press, with white interstices and sharply-defined work, is still possible to find, and has the value of its beauty; but the mezzotint, printed in colours in the same condition, is almost, if not completely, non-existent. Faded and dim and dull, it may still lurk obscurely, almost uniquely, where it has lurked these hundred years; but in the sale-room, in the shop window, in the portfolio of the dealer, it has taken on a strange freshness, a strange brilliancy, an even stranger frequency, that provokes the smile of the connoisseur, the ridicule of the genuine collector. It scarcely needs a strong magnifying glass, or the *flair*, that is the good gift of the connoisseur, to discover the brush marks—a trained eye can soon learn where "printing in colour" ends and where "finishing by hand" begins; though perhaps it requires a little technical knowledge to see how comparatively easy the latter task was on a mezzotint, how comparatively difficult on a stipple; how necessary on the first if it was to present a fair imitation of that fine picture it reproduced, how unnecessary on the second that copied only the design made for this very purpose, and for this alone.

And now, though my aim is in no sense of the word controversial, I will throw off that mantle of anonymity with which Mr. Sabin has so courteously enwrapped me, and will admit I am that "recent writer" whom he quotes. I am eclectic in my tastes, not dogmatic in my judgment, but the old sale catalogues first enlightened me, and since then I have traced the print "restorer" to his lair, watched him at work now on stipple, now on mezzotint, and heard his reluctant admission how much the latter

THE
TAVERN DOOR.
PAINTED BY
G. MORLAND.
ENGRAVED BY
J. R. SMITH.

owes him, how little he could do for the former. I have talked to one of the most famous collectors of the old school, a man whose name would carry weight, who remembers when the craze for colour prints, a very recent one, first began. I have his permission to quote him:—"It was like manna in the wilderness, a fall of snow in the night: within a few months from the time the demand was established, every shop window had its 'Morlands,' its 'J. R. Smiths,' its 'William Wards,' brilliant in colour. They were the prints that the day before, partially colour-printed, half-finished, apparently valueless, had been hidden away in dusty folio, rejected by me and every other connoisseur as fairly representative of neither one art nor another. They were faded engravings from worn-out plates, attempted in colour by indifferent craftsmen. Now they had been dragged from their hiding-places, furbished up, finished, and were being sold for three figures as eighteenth century mezzotints printed in colours."

If the greatest artists in mezzotint rejected the colour printer, Valentine Green, absolutely—J. R. Smith, Thomas Watson, Dean, Turner, Finlayson, McArdell for their finest work, may we not deduce that the nobler art required no handmaiden; will Mr. Sabin not allow our taste to corroborate theirs, accepting the rare exceptions as we do Sara Bernhardt's sculpture, Alma Tadema's water colours, Bernard Shaw's plays, as mere eccentricities of genius; interesting, perhaps, valuable even, but convincing not at all.

Then, having discarded the greater number of the mezzotints in colours, and more than suggested that mezzotints in monochrome are fetching fictitious values, having endeavoured to help the small collector over his Bridge of Envy, and tried to teach the big one that, when he can buy pictures for the price of prints, even connoisseurs would hesitate over their choice, it only remains to apologise for taking up so much space, and withal leaving so much more unsaid than I have managed to express, on the fascinating subject of eighteenth century engravings.

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THE *morte-saison* through which the picture market has been struggling since last July is now fast drawing to its close, and with the re-opening of Christie's and other favourite haunts of the collector, renewed activity may be very shortly expected. No public sales of any importance have taken place during the last three months, but now that grouse, partridge and pheasant have each had in turn their due share of attention from the wealthy, now that Switzerland and other continental summer resorts have lost their charm and their gaiety, the closed blinds are rising again one by one, like half-drowsy eyelids, on the faces of West End mansions, and well-to-do London is once more resuming an aspect of wakefulness.

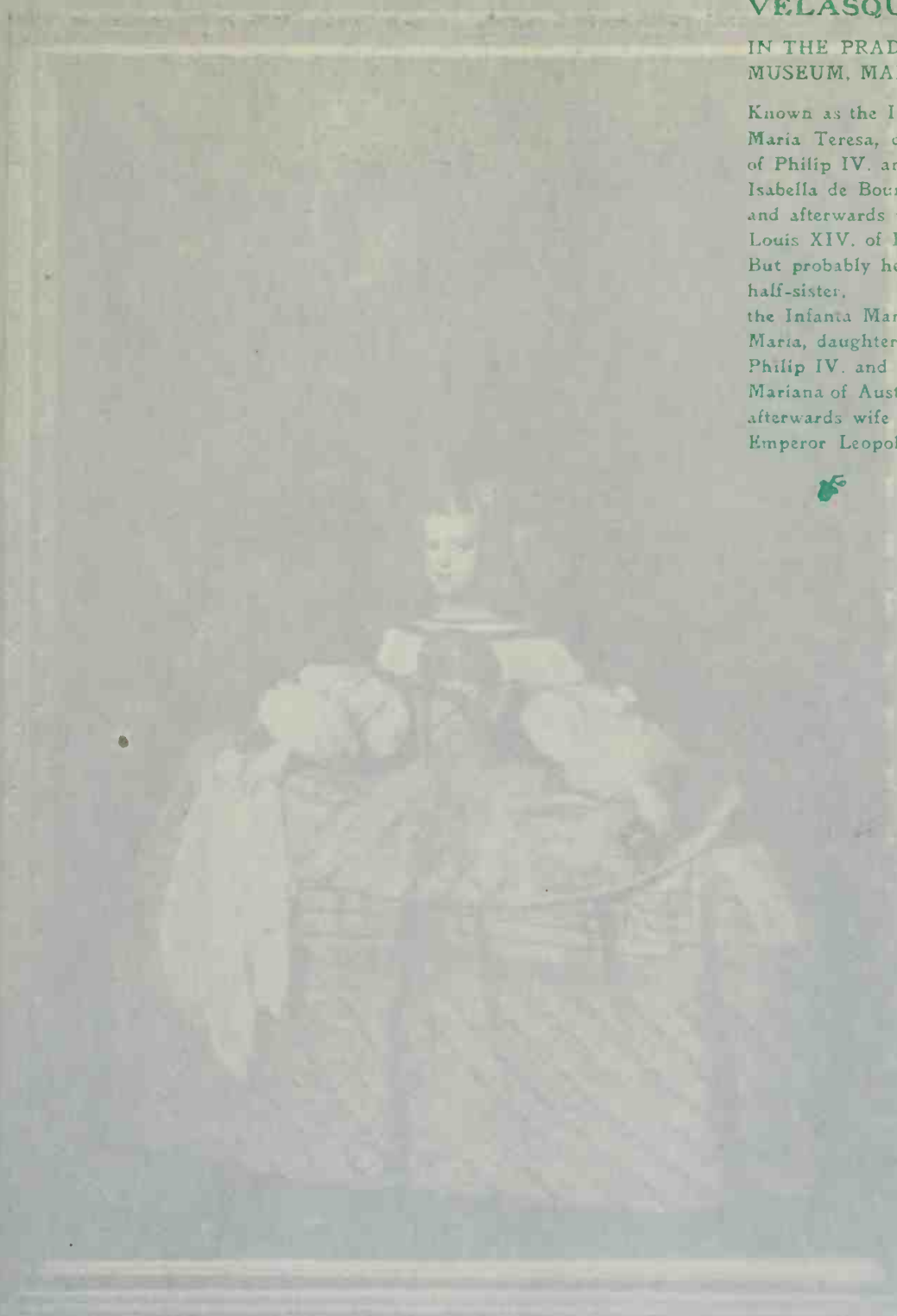
Pictures.

BUT, although there have been no sales of pictures at auction, there has taken place, if our information be correct, a private sale which may almost be called sensational. We are informed on excellent authority that Mr. Pierpont Morgan has bought, through Mr. Charles Wertheimer, one of Captain Holford's famous Hobbemas. The price paid is said to have been £25,000, so Mr. Morgan can hardly be said to have secured a bargain. But no doubt he is satisfied, and we imagine the seller has no complaint to make.

IT is not probable, so far as one is at present able to judge, that there will, this next season, be any material change in the tastes of buyers of *objets d'art;* the eighteenth century will no doubt still bear the palm of fashion, and good works of this period, whether British or foreign, if they come into the market, may be confidently expected to fetch high, and in some cases sensational, prices. It is equally safe to prophesy that the values of first-class works of the Dutch seventeenth century school and of the early Italian masters will also be fully maintained, and eager battles will be waged over the Barbizon masters, should the opportunity arise. One is not equally certain concerning engravings and especially mezzotints, which were pushed up to terribly exaggerated prices during the craze last season; it is quite likely that high-water mark has been reached, and that the ebb will very shortly begin.

IT may not be amiss now, on the eve of a new season of art sales, to give a word of warning to collectors and intending buyers. The poet has told us that "things are not what they seem," and this is often emphatically true in the sale-room. Much heart-burning and biting of finger-nails will be avoided if the collector will, *before* making a purchase (not *after* the event, as he so often does) obtain the opinion of a reliable expert; this race, though not a large one, is not yet wholly extinct, and it seems self-evident that a man who has devoted the better part of his life to the study of the subject must possess more knowledge, at least of a practical nature, than the mere amateur. During last season I saw a private collector buy under the hammer for 950 guineas a bust-portrait of Philip IV., catalogued as by Velasquez, which was merely an indifferent copy of one of the great Spaniard's many portraits of this despicable monarch. The work was, of course, of very small intrinsic value, and the unfortunate collector will no doubt rue at leisure the fact of having bought it in haste.

NOT many days later, at another sale-room, the same person bought a so-called Van Dyck "portrait of a lady" for an equally absurd price—265 guineas; absurd in two senses, because the work, had it been genuine, would have been worth ten times what he gave for it, and most of the best known dealers and experts in London were in the room at the time; and because one-tenth of the money would have been ample value for the portrait, such as it was. These are but two of the more flagrant examples of the disappointments to which wealthy novices expose themselves by relying too exclusively on their own judgment.



PORTRAIT BY VELASQUEZ.

IN THE PRADO MUSEUM, MADRID.

Known as the Infanta Maria Teresa, daughter of Philip IV. and Isabella de Bourbon, and afterwards wife of Louis XIV. of France. But probably her half-sister, the Infanta Margarita Maria, daughter of Philip IV. and Mariana of Austria, and afterwards wife of the Emperor Leopold.

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through which the picture market has been struggling since last July is now at its lowest, and with [illegible] at Christie's and other [illegible] of the auctioneers, renewed [illegible] is clearly expected. No public [illegible] have taken place during the last three months, but most [illegible] and pleasure have each had in turn their due share of attention from the wealthy ones that Switzerland and other continental summer resorts have lost their charm, and their gaiety, the closed blinds are rising again one by one, like half-drowsy eyelids, on the faces of West End mansions, and well-to-do London is once more resuming an aspect of wakefulness.

Not, although there have been no sales of pictures at auction, there has taken place, if our information be correct, a private sale which may almost be called sensational. We are informed on apparently authority that Mr. Pierpont Morgan has bought, through Mr. Charles Wertheimer, one of Captain Holford's famous Holbeins. The price paid is said to have been £70,000, so Mr. Morgan can hardly be said to have secured a bargain. But no doubt he is satisfied, and we imagine the seller has no complaint to make.

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It may not be amiss now, on the eve of a new season of art sales, to give a word of warning to collectors and intending buyers. The poet has told us that "things are not what they seem," and this is often emphatically true in the sale-room. Much heart-burning and biting of finger-nails will be avoided if the collector will, before making a purchase (not after the event, as he so often does) obtain the opinion of a reliable expert; this race, though not a large one, is not yet wholly extinct, and it seems self-evident that a man who has devoted the better part of his life to the study of the subject must possess more knowledge, at least of a practical nature, than the mere amateur. During last season I saw a private collector buy under the hammer for 950 guineas a half-portrait of Philip IV., catalogued as by Velasquez, which was merely an indifferent copy of one of the great Spaniard's many portraits of this despicable monarch. The work was of course, of very small intrinsic value, and the unfortunate collector will certainly use as licence the fact of having bought it at a sale.

Not many days later, at another sale-room, the same person bought a so-called Van Dyck "portrait of a lady" for an equally absurd price—265 guineas; absurd in two senses, because the work, had it been genuine, would have been worth ten times what he gave for it, and most of the best known dealers and experts in London were in the room at the time; and because one-tenth of the money would have been ample value for the portrait, such as it was. These are but two of the more flagrant examples of the disappointments to which wealthy novices expose themselves by relying too exclusively on their own judgment.

In this connection it may be a good thing to guard the uninitiated against accepting without the utmost scepticism such stories as that of a genuine painting by Sir Joshua Reynolds, "The Laughing Girl," being picked up for £5 at Christie's by an American senator. Of course, it would be going too far to say that such an occurrence is beyond the bounds of possibility, but it is at least far outside those of likelihood. It does not seem probable or credible that because the picture was described in the catalogue as "Robinetta," instead of "The Laughing Girl," although the painter's name was correctly given, everybody should have let such a work pass literally under their noses (if I may be allowed the expression) and be knocked down "for an old song" in the shape of five golden sovereigns.

Such a tale would be far more credible had the scene been a badly-advertised country sale in some remote district. For instance, a portrait of a man by Gainsborough was some time last year acquired at a provincial auction for some £30; it was then put up again by the buyer in a London auction-room, and easily reached 460 guineas. But even this was an isolated and very uncommon case, and much more likely, as on this occasion, to fall to the lot of a dealer, always on the alert for such chances, than to that of an amateur.

There was no such bargain to be picked up at the sale of the contents of Chancellor House, Tunbridge Wells, held on the premises by Mr. E. J. Carter, in the latter half of September. The house contained for the most part the usual objects that go to the furnishing of a country mansion, including a fair number of pictures, mostly of indifferent quality. A half-length portrait of Burke, by Sir Joshua Reynolds, fetched £140; a Dutch landscape, with skaters on a frozen canal, by Beerstraten, £100; a portrait of Sheridan, three-quarter length, the author of which was not specified, £76; a portrait of George Buchanan, by Jameson, £70; a View of Venice, by Marieschi, £50; "Baking the Oatcake," by Sir D. Wilkie, £27. Many other notable names appeared in the catalogue, many of them not justified by the works to which they were attached.

After an inactive period of nearly three months, the new season, which will hereafter be quoted, convict fashion, as that of 1901-2, has commenced. It is curious, in this connection, how the recognised firms of auctioneers lag behind one another. Nobody seems to be in a hurry. Everyone begins as though already weary of a business that will go on without interruption until the end of next July. This seeming weariness is, however, itself a matter of business. Every book season begins in this languid way, and there is good warrant for it. For some occult reason, buyers are never as enthusiastic this side Christmas as they are the other. Books of worth always sell well, no matter at what time of the year they may be offered. Given a panic on the Stock Exchange, the Black Death in Mayfair and Spitalfields, famine in Suburbia, and the sound of cannon at London Bridge, yet would your first-folio Shakespeare play havoc with record prices.

Books.

Yet for all that, there are times for everything, and though Shakespeare might not suffer from such depressing influences, there are plenty of authors who would, and it is found better to keep really good and valuable books till the season becomes more advanced; till, in fact, people are roused up to a proper pitch of enthusiasm, when they may, with all confidence, be expected to become reckless. Many books sold last season went for absurdly high prices, but not in October or November, to say nothing of the month following, which is one of the worst. People are, as a whole, extremely circumspect at the fall of the year; there are numerous extravagances to be made good by self-denial and a cutting down of expenses all round to keep the annual record at an average. It is no use trying to bleed stones, and the auctioneers, knowing their business, refrain from attempting the impossible.

And so it comes to pass that the catalogues to hand at the time of writing these necessarily discursive notes are composed of a very miscellaneous assortment of waifs and strays, pale with anxiety to be "vended," as our American friends sometimes say, when they speak of cabbages and other goods of a trifling character. Messrs. Hodgson are first in the field, as usual, and their catalogue of miscellaneous books sold on October 8th and three following days at one o'clock most punctually is the first to attract attention. It contains little of much value from a marketable point of view. For reasons already explained, it was not to be expected that it would, and yet it is from sales such as this that many good books are often rescued by those who know what they are about; by those, in short, who regard utility as being preferable to scarcity.

This question of utility against scarcity engages two entirely different classes of book-men, each of

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which perpetually wars against the other. At times some very hard words have been spoken. Indeed, the scholar has been known to charge the fastidious and ambitious collector with all sorts of crimes to gain his ends, to allege a systematic breach on his part of the entire Decalogue, and to saddle him with the most callous behaviour—envy and hatred. Messrs. Hodgson's catalogue is a very clean, human document in that it gives no encouragement to bad feeling of the kind, though it is to be feared that this angelic state of things will not last for long. What more painful than the well-attested episode in which a bibliophile, mad on Boccaccio, his "Tragedies of Princes," but beaten in the furious bidding for the same, shook his fist in his successful rival's face, and hissed out, "Never mind! I'll have it at your sale." He knew that he would never part with it while he lived, but no matter.

In this our age the stirring incidents of the sale-rooms are merely called "Romances." Keen disappointment manifested by the shaking of fists is romantic enough in its way, but it is very seldom allowed full play. They of the new school take things more easily and laugh at the vagaries and cheap enthusiasm of the old, always remembering that there are as good fish in the sea as ever came out of it. Our little romances consist, for the most part, only of something very valuable being got, by an accident of an accident, for very little to the great joy of the possessor and the envy of every one else.

A VERY good instance of what is meant is recalled by the recent death of a Northampton bookseller, in whose catalogue there figured for a long time a pamphlet entitled "The Exquisites," priced at 2s. 6d. He had bought it with others for a trifle and had apparently much loss of his money. Yet when this despised and neglected piece was sent to Sotheby's, with other waifs, it realised £58. This was in December, 1898, barely three years ago. Someone had discovered that "The Exquisites, a Farce, in two acts, for private circulation only," was in all probability written by Thackeray in the days of his youth, or that, at any rate, the four lithographic plates were certainly by him. It was one of those neglected, or, rather, in this instance, unknown early productions of genius which a good hater once cruelly said are "grubbed after" by cunning bookhunters who sometimes happen to be right.

IF this story of "The Exquisites" can be called a romance, then there are hundreds more of the same kind waiting to be chronicled. A Leeds bookseller once secured a holograph manuscript of Shelley's for 30s., and a shabby volume of tracts which realised, with other books, 2s., was found on examination to contain an original copy of one of Marlowe's plays, for which some men would give an ear at least. These "finds" are, indeed, more frequent than one would suppose, but they are nearly always made by booksellers, who say nothing, and the public never hears of them. Every miscellaneous sale of books held in London is attended by persons who a day or two before have gone over the stock in the hope of finding something that the auctioneers, being busy, have overlooked. They are to be seen hovering like ghouls over "parcels," and searching the very vitals of volumes of tracts. Should they see anything that has a good margin of profit in it, they lie low, and when the critical time comes bid lower still, with an air of indifference that would have taken in Machiavelli himself. Sometimes two or more operators have discovered the same gem—the romance in that case is gone. All is blackness and eternal night that no curse can dissipate.

Important Medal Sales.

MESSRS. GLENDINNING'S sale of war medals on the 25th of September contained several lots of peculiar interest to collectors, notably the fine impression in gold of the celebrated Dunbar medal, which, as a matter of fact, was a badge of a longitudinal oval shape, and was struck by order of the Commons to commemorate one of the most extraordinary battles on record, when Cromwell, with an army of barely 11,000 men, totally routed the Royalist forces under General Lesley, though more than double their fighting strength, and with the incredibly small loss of under 30 men, slew 3,000 Royalists and took prisoners over 10,000 more.

THE DUNBAR MEDAL.

This medal was struck in gold for high officers, in silver for the rank and file, while the proofs were made in lead and copper, and is of especial

interest on account of an autograph letter from Cromwell, deprecating the idea of having his effigy on the obverse, and suggesting a representation of the battle instead, with the House of Commons in session on the reverse.

This letter seems sufficiently interesting to merit being given *in extenso*:—

"For ye Hono^ble^ the Committee for the army these.

"Gentl.

"It was not a little wonder to me to see that you should send Mr Symonds so great a journey about a business importinge so little as far as it relates to me, when as if my poore opinion may not be rejected by you I have to offer to that wch I thinke the most noble end, to witt the comemoracon of that great mercie at Dunbar, & the gratuitie to the armie, wch might better be expressed upon the meddal by engraving as on the one side the parliam^t^ wch I heare was intended & will do singulerly well so on the other side an army wth this inscription over the head of it, The *Lord of Hosts*, wch was o^r^ word that Day; wherefore if I may begg it as a favo^r^ from you I most earnestly beseech you to have it as I offer, you may alter it as you see cause, only I du thinke I may truely say it will be verie thankfully acknowledged by me, if you will spare the having my Effigies in it. The Gentlemans paynes & trouble hither have been verie great, & I shall make it my second suite unto you that you will please to Confer upon him that imploym^t^ in yor service w^ch^ *Nicholas Briott* had before him, indeed the man is ingenious and worthie of incouragem^t^.

"I may not presume much but if at my request & for my sake he may obteyne this favo^r^, I shall putt it upon the accompt of my obligacons wch are not a few, & I hope shal be found readie gratefully to acknowledge & to approve myself,

"Gentl.

"Yo^r^ most reall serv^t^,

"O. CROMWELL.

"Edinburgh,
4th of Feb., 1650."

The name of Nicholas Briot is not in the same hand as the rest of the letter.

This objection was apparently overcome, and the portrait bust of the great Puritan on this medal is considered one of the best in existence; indeed, the workmanship of the whole medal does full justice to Simon, and will maintain his reputation as a medallist of the very first order. This was the first medal given equally to officers and men engaged in any battle, and the plan was not repeated until the general distribution of medals after the battle of Waterloo, since when it practically became general. The medal seems cheap at £21.

Amongst the groups the most noteworthy is perhaps that of a medal and star presented to Thomas Branson, 48th and 39th Foot, the medal, with three bars, Albuera, Ciudad Rodrigo and Pyrenees, the star that of Maharajpoor, covering between them a period of personal service of nearly thirty-three years, from May 16th, 1811, to December 29th, 1843. The price of the group was £7. One medal of a sentimental value was that with the bars for Alma, Balaclava and Sebastopol, given to a man of the 11th Hussars, who rode in the deathless charge of the Light Brigade, which was acquired for £2 4s.

A very scarce naval General Service Medal, with the Curacoa bar, fetched £7 5s.; while another with two bars for Boat Service, December 14th, 1814, Algiers, given to a midshipman named R. Hussey, went for £12 2s. 6d.; but the medal given to John Elliot, with one bar, *Mars*, April 21st, 1798, headed the list in this class at £15 15s. Among the Indian medals, the exceedingly rare one given by the Honourable East India Company for Java, 1811, fetched, with a warranty, £11; while a guarantee for an officer's medal for Seringapatam, May 4th, 1799, did not advance the price beyond £3 7s. 6d.

A probably unique medal given to J. McGrath, A.B., *H.M.S. Sparrow*, with two bars, Witu, August, 1893, and 1891-2, of which only 250 were issued, was bought in, as also were the medals given to Troop-Sergt.-Major Edward Wells, 13th Light Dragoons, afterwards Captain Wells, 54th Foot; one with four bars, Albuera, Vittoria, Toulouse and Orthes; and the Waterloo medal. The Military General Service medal, with bar for Fort Detroit, 1812, given to a member of the Canadian Militia, went for £14 14s., with a verification; while another verified medal given to M. Flannigan, 5th Foot, with the bar for Nivelle, was acquired for £8. The rare Canadian retrospective medal, with two bars, Fenian Raid, 1870, and Red River, 1870, was not dear at £9 9s.; and an interesting memento of the relief of Ladysmith, in the shape of a silver tobacco box, presented by Lloyds' to a seaman in the Naval Brigade from *H.M.S. Powerful*, and engraved May 7th, 1900, did not get beyond £3 15s.

Volunteer and regimental medals are always in good demand, and an interesting specimen of the latter, given by Lieut.-Col. Hugh Frazer, of the 72nd Highlanders, to Sergeant MacKenzie, of Perth, in 1800, as the best shot in that year, fetched £19; and one given in 1811 to T. Boothroyd, Halifax Loyal Volunteers, for skill in ball practice, went at £15.

The best medals at Messrs. Debenham's sale on September 27th were a ball-firing prize for 1808 of the Craven Legion, £15 10s.; a medal of the Glamorgan Central Volunteer Regiment, dated 1811, £16; and a Peninsular medal, with the unusual number of ten clasps for Vittoria, Corunna, Busaco, Fuentes d'Onor, Ciudad Rodrigo, Badajoz, Salamanca, Vittoria again, Orthes, and Toulouse, given to John Pearson, 52nd Foot, was bought at £19 10s.—just under £2 a clasp; whilst a medal with three clasps for Basque Roads, Martinique and Guadaloupe, was apparently valued at £10.

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THE first important stamp sale of the season took place at Messrs. Puttick & Simpson's rooms from October 1st to the 4th inclusive.

The First Stamp Sale.

The opening day included the *clou* of the collection, the Roumania-Moldavia 1854 issue, 81 paras, blue on blue, unused, with nearly full gum and large margins (No. i.)—an exceptionally fine example of another-wise scarce stamp. In point of rarity this is one of the scarcest stamps known, and had it belonged to a country of greater phila-telic interest than Rou-mania it would probably have fetched three times the price which it actually did; in any case it was cheap at £220. The other important items of the first day were —Finland 1897 3½ roubles black and yellow error, in fine condition, £30. Only one sheet of this description was ever printed, containing at most twenty stamps of the same colour as the seven rouble value, instead of in black and grey, as usual. France 1872-75 15 cent. bistre on rose, error, with 10 cents. "se tenant," in mint state, £13. Naples 1860, half tornese blue, Arms, large margins, £10 (No. ii.); and Naples 1860 half tornese, Cross, unused, but no gum, £7 (No. iii.). The former of these stamps bears the arms of the Bourbons, which on Victor Emmanuel's occupation of Naples in 1860 were replaced by the Cross of Savoy, but in such a hurried manner that the old arms shewed through on the ground-work of the Cross.

No. I.

The second day's sale commenced well with the Saxony 1851 ½ngr., black on blue error, in fine

No. II.

No. III.

condition, which fetched £44. Only one sheet containing this particular error is known. The next lot of interest was the Spanish 1853 12 Cuartos, blue and rose, with the head of Isabella inverted, through carelessness in putting through press for printing the second colour. The Swedish 1855 20 ore vermilion (unused), with written value erroneously printed Tretio, while the figured one was 20, realised £11 15s. in consequence of the error. The Switzerland Geneva 1843 5 + 5 cents., yellow-green, unused, but severed and rejoined (No. iv.), went at £15 10s. This stamp was made divisible for local and entire for general use, with the inscription covering both impressions, and in an intact state is worth £35. The Tuscany 1853 3 lire yellow, a little cut at top, was bought for £40, unused; while the used example fetched £33. In mint state, with fine margin, it is worth about £120. The Cape of Good Hope 1861 1d. blue error finished the day well at £37. Unused it would have fetched £500.

The next day the ball opened with a Mauritius 1848 Post Paid 1d. Orange early impression, unused (No. v.) £18. The first printing of this issue was erroneously lettered "Post Office" instead of "Post Paid," and is of fabulous rarity, under twenty copies of the penny and twopenny values combined only being known. The last copy which changed hands was privately sold for just under £1,000. The Canadian 1851 twelvepenny black in unused state, with gum (No. vi.), was cheap at £61. Prior to the Dominion the value of these stamps was expressed in pennies instead of shillings, to protect the post office authorities, since the latter coin varied from 6½d. to 12d. sterling, according to locality. A new Brunswick 1851 1s. mauve, unused, went for £36—a fair price; while the Newfoundland 1857 2d. scarlet, also unused, seemed cheap at £45; had this same stamp been in orange or lake, instead of scarlet, it would have been well sold at 15s. A 1s. stamp of the same country and date, also in scarlet, and unused, fetched £28; while a 1s. orange, lightly cancelled, was knocked down at £15. A Nova Scotia 1857 issue 1s. purple, unused, went for £36; while the same value used only reached £16 5s. A very interesting stamp was the Barbados 1875-78, watermark "C.C.," 4d. carmine, perforation 14 × 12½, for a pair of which in an unused mint state £14 was paid; while a marked example of the trivial differences which sway the stamp market was the

No. IV.

No. V.

No. VI.

Grenada 1888-90 4d. on 2s. orange, with the "D" in Roman instead of italic letters, this difference making the stamp worth £7 instead of the same number of shillings.

A Nevis 1867 1s., yellow-green instead of blue-green, unused, fetched £13, and a St. Vincent 1880 4d. on 1s. vermilion, changed hands in an unused mint state at £15 7s.—all it was worth. The Trinidad 1859-63, a 1s. bright mauve, perforated 13, fetched £13 in an unused state, only one other example in similar condition being known. An interesting and scarce setting of the 1881 Turk's Island provisionals, ½d. on 1d. red, re-constructed plate, fetched £14 for the 30 stamps, thus closing the third day.

No. VII.

The British Guianas were the main attraction of the fourth and last day. The 1850 issue 4 cent orange-yellow, cut octagonally (No. vii.), attracted some competition, and fell at £35; and £50 was paid for a Hawaiian stamp, 1851 5 cent. blue and slightly repaired (No. viii.). The 2 cent. of the issue is one of the rarest known stamps, and is almost priceless. The next important lot was a New South Wales 8d. yellow 1855 issue, unused, in fine condition, which went for £15; and £16 for a Queensland 1860 imperf. 2d. blue, a strip of three and lightly cancelled, made a good finish to an interesting and important sale.

No. VIII.

SINCE our last issue there has been the same lull in sales of old silver as there is in artistic sales generally at this season. The only piece of any interest which has changed hands in the auction room seems to have been a Charles II. cup without cover, sold in September by Messrs. Johnson and Dymond at their City rooms. The cup was a rare piece of delicate workmanship, and, considering that it weighed only 1 oz. 18 dwts., the price which it fetched—£22 12s. 3d.—was a high one, though not perhaps more than its worth.

THE interesting assortment of Peruvian Pottery collected by Sir Spencer St. John, sold on Oct. 10th by Mr. J. C. Stevens, realized the sum of £154, a surprise to many who have been accustomed to regard Peruvian relics as little esteemed. Although but few were present at the opening, the numbers throughout the main portion of the sale were considerable, and the prices for all respectable specimens were higher than dealers usually realise. Perhaps the description of the collection in THE CONNOISSEUR was responsible for this. The best prices paid were naturally for the illustrated pieces: Lot 124, the Tigress and Cubs (which by-the-by was not a Tigress), described as a "very unique" specimen, was bought by Mr. Randolph Berens for 5 guineas, and the same gentleman bought Lot 71, a hooded figure playing a flute, for £3 5s.; Lot 81, a bandaged, diseased, half-length figure of curiously Arab or Soudanese type, was secured by Mr. Herbert Baily for £3 7s. 6d.; and Lot 199, a bottle shaped as a cat, but named a leopard, fetched £2 5s. Mr. Randolph Berens was the largest buyer. Some of the specimens were of doubtful antiquity, and before the first twenty-five were sold the auctioneer had to put some of the lots together, nearly all the latter portion being disposed of in threes and fours.

A WORD or two as to the prices of needlework pictures, on which Mrs. Head writes elsewhere in this number, may be of interest. As a natural result of the growing interest taken in the pictures and the increase in the number of collectors, their prices have risen steadily during the last two or three years. Nevertheless, their market value is not very clearly defined, and "wonderful bargains" are even yet within the bounds of possibility. But such are rarely to be found in London auction-rooms. At a sale of samplers and needlework pictures held at Sotheby's on the 24th of last June, one panel of stump embroidery realized the high price of £51; this panel, however, was in reality two pieces, each complete in itself, joined together, and measuring as a whole 21 ins. by 32 ins. At the same time, other pictures were sold for £21, £19, £16, £14 14s., and £12 respectively; while for less important or more dilapidated examples prices ranging from £4 10s. to £8 were paid.

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NOTES

We give some illustrations on this and the next two pages of an interesting collection made in China some forty years ago by a country subscriber. At the

No. I.

time of the sacking of the Summer Palace in 1860 there were many opportunities for those on the spot to acquire rare and beautiful specimens of Chinese art. One of the most beautiful articles in this collection, which undoubtedly came from the Summer Palace, is a tripod pot in Cloisonné enamel (No. i.); the height is seventeen inches, and the width to extremities of handles fourteen and a half inches. The ground is tourquoise blue, with a pattern over the entire surface in dark rich blue in varying depths of colour, and pale green. The feet, rims and cover are mounted in copper, richly carved and engraved, and these parts, as well as the *septa*, or cloisons, are veneered with pure gold. The colours and whole effect are very rich and luminous. There is on the unseen side of the pot an abrasion of the surface, from which it appears that the method of preparing the copper for the enamel is that known as the *champ levé;* but on this point the owner is not sufficiently expert to say decisively whether it is so or not.

An even more valuable vase is one of bronze crackel acquired about the same time (No. ii.), but whether actually from the Palace the collector is not certain. This vase is thirteen and a half inches in height, and bears on one side a very spirited design of some Chinese deity riding on a dragon, with attendant umbrella holder, and on the other side a man in energetic pose dragging along a tiger.

The collection contains a number of articles in jade—rice bowls, rings, seals, small boxes, and two maces. The larger of these latter is in white jade, mounted in green, and the smaller one is entirely carved out of white jade. There are, besides, two fine specimens of Pekin ware, shell lacquer "pilgrim" bottles, each made of two large shells set in dark brown lacquer. The collector has also some fine specimens of ivory netsukes, the little pendants that were worn as a weight to prevent the inro and pipe case from dropping through the Japanese gentleman's girdle. We give drawings of seven of them (iii. to viii).

No. II.

Mr. W. Carew Hazlitt has in the press a new volume of his "Bibliographical Collections and Notes," representing the fruit of eight or nine years' gatherings from public and private libraries, from the auction-rooms and the book-shops. It was deemed imperative to commit to type in the old sectional form what had been brought together with infinite labour from so many quarters, and the leading object will be to issue the book at such a price as will cover the cost. Only one hundred and fifty copies are to be printed. The publisher is Mr. Quaritch, who also announces from the same pen a monograph on Shakespeare, purporting to offer a view of the national poet and his writings widely different from those generally entertained.

An entirely new English text of Montaigne's "Essays and Letters," in four octavo volumes, founded on that edited by Mr. Hazlitt in 1877, and now very scarce indeed, is to be published by Messrs. Reeves and Turner. This edition will follow to a far greater extent than the preceding one the original French, and will rectify innumerable errors; and the series of Letters, of which only seventeen were given in 1877, will be enlarged to thirty-five, five more than appear in the last French "Variorum," which, by the way, was eight-and-twenty years in the hands of the printers, and abounds with defects of all kinds. The forthcoming re-edition of 1877 will, it is hoped and expected, come nearer to the sense of the author than anything hitherto available in English. The versions by Florio and Cotton, especially the former, are sadly indifferent and untrustworthy.

No. IV.

No. V.

During some time past the scholarly and laborious catalogues of Mr. W. M. Voynich, compiled on the Continental model, have proved a notable boon to book collectors in nearly every branch of literature and in all languages. Mr. Voynich obtains the bulk of the volumes which he thus advertises and describes from Italy, where he has an official permit to purchase and export, and from other foreign sources; and his catalogues, of which we have the fifth, and are speedily promised a sixth, constitute a positive prodigy of diligence and bibliographical minuteness, combined, so far as we have tested them, with scrupulous precision. One striking feature of this series is to lay bare the deficiency of the British Museum and other public institutions in fifty per cent. of the aggregate and the unacquaintance of the foreign bibliographical authorities with at least as heavy a proportion. The catalogues are accompanied by carefully-executed *fac-similes* of some of the more remarkable objects on sale. There are a few very rare examples of ancient typography; but not the least attractive item in our eyes is a small popular tract printed at Parma in the early part of the seventeenth century, and recovered from a binding (No. 1961); it is entitled, "Ad Un Giovine Amante Salutando la sua Signora Vien Risposto Thara Gust Camel. Sopra l'Aria d'Gian Pietro," and consists only of four leaves in 32mo. It will prove of service to connoisseurs to become better acquainted with these learned and elaborate descriptions of literary monuments.

No. III.

The numismatic collection of Signor Gnecchi, author of the well-known monograph on the coins of Milan under its successive governments during centuries, is to be dispersed. The first portion will

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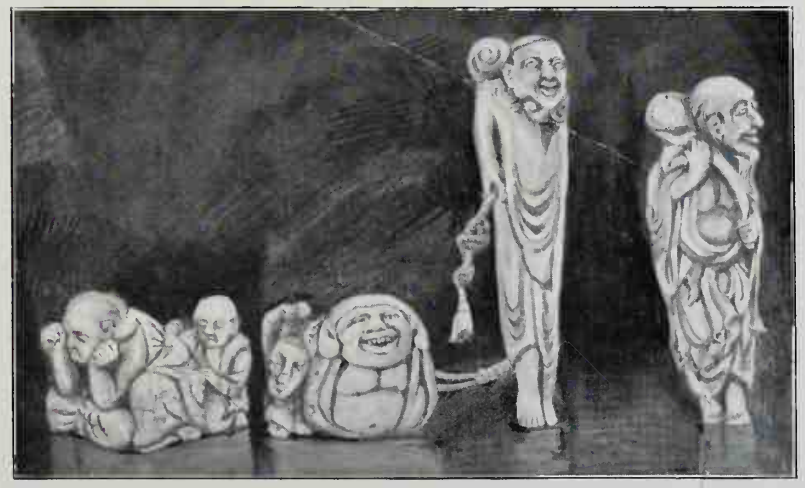
No. VI.

be sold at Frankfort this month. The Milanese series is very voluminous and varied, and comprises some rare Franco-Italian money.

It is pleasant to be able to say that the confident appeal for the favour of the collecting public made in the first number of The Connoisseur has been answered in a way that exceeds our most sanguine hopes. The demand for the first number was so great that we were obliged to issue a second edition, and the issue of the October number, though larger than the two editions of the first put together, has not proved larger than the demand for it. Subscriptions are coming in in such numbers that we have decided to print a third issue of the first number. Meanwhile, we have to say that we cannot supply the first edition at all, and the second edition can only be supplied to those who subscribe for a year. The first edition has been at a premium for some weeks, and we have heard of as much as ten shillings being given for a copy. The number of subscribers has caused a delay in the delivery of the "Miranda" photogravures, but we assure subscribers who have not received their copies that they shall receive them as soon as possible.

The article on the Hogarth family which appears in this number has (though unintentionally so) quite a topical character in view of the movement that has been set on foot to save Hogarth's house at Chiswick from the destroying hand of the speculative builder. This fine old house, dating from the early part of the eighteenth century, stands in a walled garden some three-quarters of an acre in extent, in which Hogarth's mulberry-tree still grows and bears fruit. Hogarth lived in it from 1749 until his death in 1764, and Cary, the translator of Dante, owned and inhabited it before him. It has recently been sold as part of a property, and is threatened with building "development," which is to say destruction. A strong committee has been formed to raise the £1,500 required to purchase it, and donations amounting to £700 have already been promised. We invite the readers of The Connoisseur to help in raising the balance, and the proprietors will set the example by subscribing five guineas to the fund. Donations may be sent to Sydney Glover, Esq., at this office.

No. VII.



No. VIII.

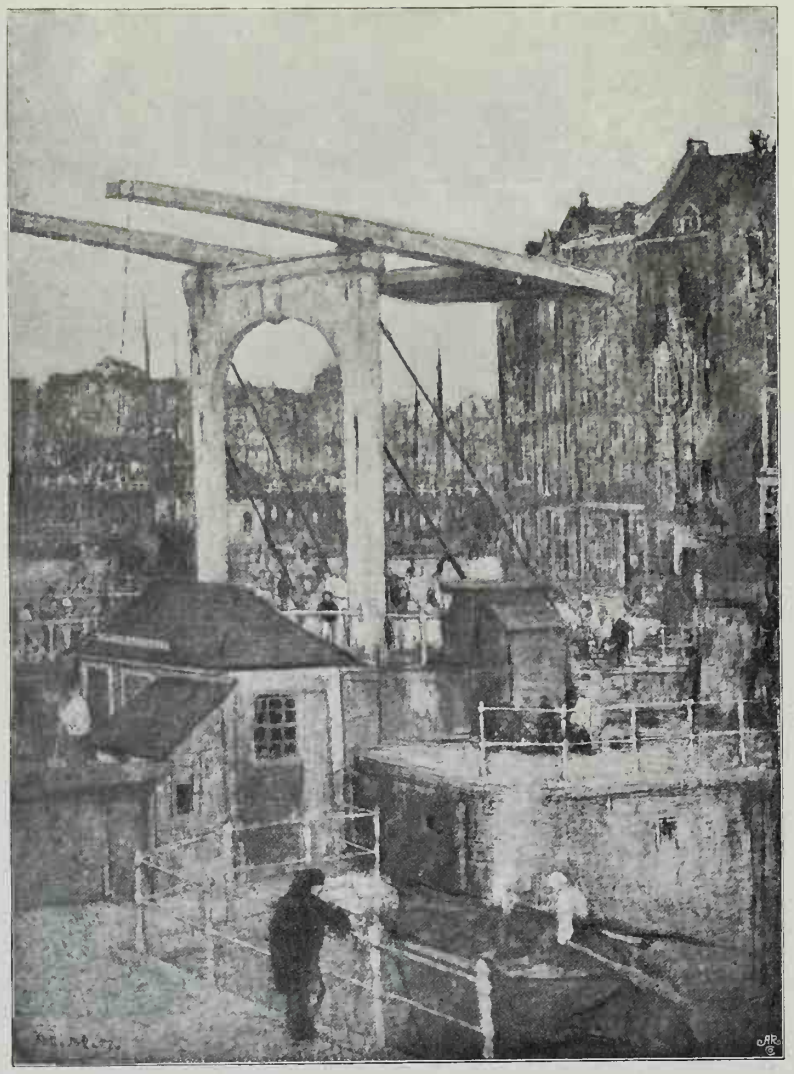
Dutch Painters of the Nineteenth Century.

THERE is as great a difference between the methods of English and Dutch art criticism as between the cold Alexandrines of a Corneille and the lines throbbing with human life and emotions of a Shakespeare. "Dutch Painters of the Nineteenth Century," the fourth and concluding volume of which has just been published by Messrs. Sampson Low and Co., is a typical collection of essays, biographical and critical, in the Dutch manner. Although every artist has been treated by a different writer, all the essays are connected by a common strain of sympathy and naïve warmth, which is so sadly lacking in English criticism. That a book of this character must lose considerably in the process of translation is only natural, and there are many passages in it which will raise a smile on the face of the English reader, though one can quite imagine their charm and appropriateness in the original Dutch version.

Of the twelve painters whose work is illustrated and discussed in the volume, Matthys Maris is by far the most important. He towers head and shoulders above the others, although their number includes such names as G. Poggenbeck and J. H. Wysmuller. It is the more regrettable that the works selected for illustrating Mr. G. H. Marius's high-flown pæan of praise are anything but representative, and in the case of "A Bride" absolutely unintelligible. We should have liked to have seen his "Montmartre" and "Souvenir of Amsterdam" in the place of the blurred portraits which have lost all quality in the black and white reproduction. With regard to this last-named picture, its admirers will be surprised at the author's comments: "It is painted with the execution and after the manner of a Henry VIII. of Holbein; not on account of the colour, or of the outline; not because of the light or of the character, but because of the handling." Now, anything more unlike the handling of Holbein cannot be found than this "Souvenir of Amsterdam," which is painted with beautiful, loose touches of thin, almost transparent, colour. An excellent photogravure reproduction, by the way, of this "Souvenir" can be found in an *édition de luxe* catalogue issued two years ago by the Goupil Gallery.

Excellent is Mr. Marius's summing up of Matthys Maris's character: "A dreamer from the misty North; a Gothic disposition with the touch of a van Eyck, with the culture of a da Vinci; a visionary wandering and lost in these unsettled times; a stranger whose sensitiveness prevented him from making friends; an idealist, not proof against the materialism of to-day; a lonely man in every sense of the word."

It should be mentioned that the book, although



SOUVENIR OF AMSTERDAM. BY MATTHYS MARIS.

(From the edition de luxe catalogue of the Goupil Gallery.)

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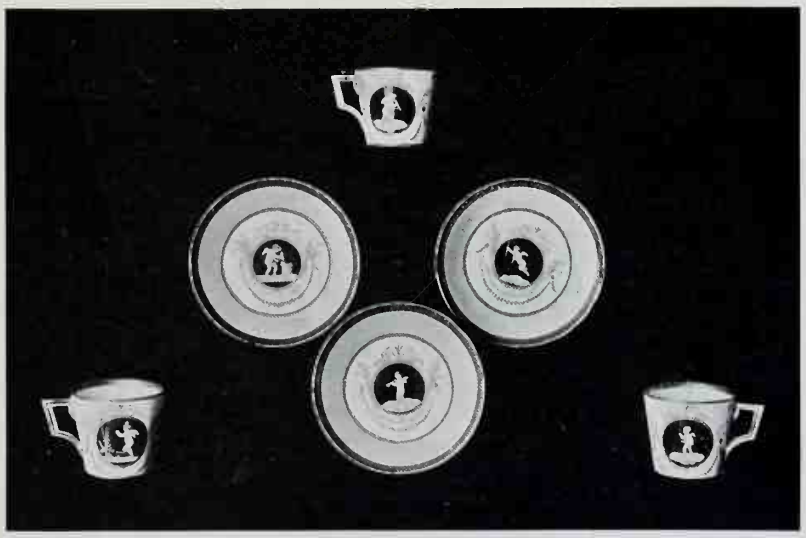
the concluding part of a series of four, forms an independent volume, and is only connected with the preceding parts by the uniform style of their get-up. The quality of the illustrations—particularly of the photogravure plates and etchings, of which there are twelve—is of a very high order.

The Triumph of Love.

The accompanying illustrations represent a unique tea and coffee service bearing the sceptre mark of Royal Prussian porcelain. The ground of the pieces is white. The cups are white, with heavy gilding, and on each there are two finely-painted medallions set in rich brown. The upper parts of the tea-pot, coffee-pot and cream-jug are *gros bleu*, with a deep edging of gold, and on these larger pieces are medallions similar to those on the cups. The saucers are also adorned with centre medallions set in *gros bleu*, bordered with gold. The various medallions represent incidents in the "Triumph of Love," each picture bearing its title in gold lettering. The pictures begin by illustrating the birth of Love as a delightful little baby peeping from out encircling clouds, and every medallion furnishes a new stage in his history. The finding and sharpening of his bow and arrows, their temporary loss, his pilgrimage to the Temple of Venus, his discovery of a heart, and his various vicissitudes end in final triumph, as depicted on the coffee-pot, where a solemn oblation is made of two hearts on a flower-encircled altar.



The designs are carried out with exceeding delicacy of touch, and the set may rightly claim to be of historic interest. Its present owner is one of the grandchildren of the late Honourable Robert Kennedy, son of the eleventh Earl of Cassillis, and brother of the first Marquis of Ailsa. Mr. Kennedy bought the set in 1832 at a sale of the effects of the deceased Margravine of Baden, *née* Landgravine of Hessen-Darmstadt, and it had been given to this princess by the Landgravine of Hessen-Homburg, otherwise Elizabeth, one of the two daughters of George III. who married into German royal houses. The other became Queen of Wirtemberg, and took kindly to German life, with the exception of the length of German sermons. To the Landgravine of Homburg, spoken of familiarly as "Bessie Humbug," the designing and painting of the tea and coffee set, above described, are attributed. In a book entitled "Selections from the Letters and Correspondence of Sir James Bland Burgess, Bart.," mention is made of his having published a poem on the "Triumph of Love," suggested by some drawings of the Princess Elizabeth, of which he wrote to his sister, "The idea is so entirely original that I am confident nothing like it is to be found in any language."

SEX LINGVA-
RVM, LATINAE, GALLI-
cæ, Hiſpanicæ, Italicæ, Anglicæ, et
Teutonice, dilucidiſſimus dictio-
narius/mirũ quam vtilis/nec
dicam neceſſarius omni
bus linguarum
ſtudioſis.

Vocabulaire de ſix languages, Latin, Francoys, Eſpa
gniol, Italiaen, Anglois, & Aleman.

Vocabulario de ſeis linguaies, Latin, Frances, Eſpa
gniol, Italian, Engleſe, y Alemana.

Vocabuliſta de le ſei lingue, Cioe Latina, Franzoſa,
Spagniola, Italiana, Angleſe, et Tudeſcha.

A Vocabulary in ſix languages, Latyn, Frenche, Spa
niſch, Italy, Engliſh, and Deutch.

Vocabular Sechſerley ſprach, Lateyniſch, Frãtzoſiſch,
Spaniſch, Vuelſch Engliſch, vnd Teutſch.

M. D. XLI.

Vuelſch.	Engliſch.	Teutſch.
qualche choſe,	ny good thin	tes \veſt
di buono	ge	
ſi bene ſpecie et	Iee i kno\ve ſpi	ia ich \veyſz 'ſpe-
altre coſſe	ces and other	cerey vnd ander
	thinges	ding
venite meco	com e\vith me	kumpt mit mir
dime la verita	tell me treuth	ſag mir die
		\varheyt
che nouella	\vhat ne\vis th i	\vas ne\ves ge-
ricordati	key e vpon	denckſt du es
Te in ſempiter-	\world \vithout	vnd ymmer vnd
no in ſecula ſe-	ende.	e\vigklichen on
culorum Amen.		ende\Aen.

¶ Stampata in Venetia per Marchio Seſſa,
M. D: .XXXXI.

Di fulvio pacelli — —

A Sixteenth Century Dictionary.

Guide books and conversation-dictionaries for the use of travellers abroad are so innumerable and so familiar at the present time that we do not often pause to reflect when such things had a commencement. The most ancient manuals dealing with this class of requirement were of a religious stamp—the *Memorabilia Urbis Romæ*, of which the present writer possesses an edition printed at Treviso in 1475, and the Itineraries to Jerusalem, copies of which are offered in the stock of a second-hand bookseller at Venice about ten years later.

But a considerable interval elapsed before anything approaching the modern idea of these handbooks was produced; and Venice was again, it seems, the pioneer, for in 1541 Sessa, the typographer carrying on business at the sign of the Cat, or at all events placing that symbol on his multifarious publications, brought out a hexaglot dictionary as a means of furnishing the buyers with a comparative insight into the Latin, French, Spanish, Italian, English, and German tongues, not merely so far as the probable needs of ladies and gentlemen on their travels were calculated to go, but for the benefit of "artificers and women," as the preface states. The English column is extremely crude and quaint, as may be supposed, and the heading of the Italian one *Vuelsch*. The notion once started, impression succeeded impression, and we have these pocket vocabularies, triglot, pentaglot, hexaglot, etc., from numerous presses down to the close of the seventeenth century. We give on this page the title-page of Sessa's dictionary and the last page, shewing the imprint.

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An Autograph Sonnet of Keats.

THE autograph *furore* across the Atlantic has reached a climax. Gentlemen must now have a *fac-simile* of their signatures cut on their tombstones. When gentlemen purchase books, the author, on which ever side of the ocean he may be, is forthwith requisitioned to insert in each volume, a manuscript note, inscription, sonnet, or sentence, in order to enhance the value of the acquisition of his work by an individual, who is, in all likelihood, to him an absolute stranger. Where does he come in? He does not. The American gentleman alone scores. It is past a joke—but it is not quite what we were about to mention, namely, the rapidly increasing appreciation of all really important autographs, whether in books or detached. They are beginning to travel the same road as printed matter of similar quality, and the poor collector must now bid them good-bye, save in the shape of *fac-similes*. Six-and-twenty years since, when autographs of John Keats were not so eagerly sought, an acquaintance presented the writer with Keats's original MS. of one of his sonnets. Here it is:—

Happy is England! I could be content
To see no other Verdure than its own,
To feel no other Breezes than are blown
Through its tall Woods with high Romances blent:
Yet do I sometimes feel a Languishment
For Skies Italian, and an inward groan
To sit upon an Alp as on a Throne
And half forget what World or Worldling meant.
Happy is England, sweet her artful daughters
Enough their simple Loveliness for me,
Enough their whitest Arms in silence clinging:
Yet do I often warmly burn to see
Beauties of deeper Passion, and hear their singing
And float with them about the Summer Waters.

A Fourteenth Century Seal.

IN times of general illiteracy, the seal, an evolution from the Oriental tablet, was almost universal as a medium for confirming instructions and for establishing identity. All public functionaries everywhere, till the arts of reading and writing were more widely diffused, were provided with their seal or seals of office, which they attached to documents issued under their authority on behalf of the governments which they represented. During the middle ages this practice uninterruptedly prevailed; but the

objects themselves have naturally become of excessive rarity. The seal of which an impression is here reproduced was used by Giovanni Dandolo, who is believed to have been the father of the Venetian doge, Francesco Dandolo (1329-39), and who served as Podesta of the Republic at Conegliano, near Treviso. It is of bronze, circular, and uniface, and bears on the only impressed side the name and dignity of Dandolo, enclosing the winged and radiated lion. This almost unique relic was placed at our disposal by Mr. F. Whelan.

A True Connoisseur.

A CORRESPONDENT writes:—"I knew Mr. Michael Kerney (who died recently) through a long series of years. He originally joined the late Mr. Quaritch in a very subordinate capacity, but step by step rose to the highest position in his place of business and his confidence. Mr. Kerney, as a rule, kept in the back-ground, and did not appear when ordinary customers presented themselves; but I, as a fellow-worker and a supposed enthusiast, was always privileged to find my way to him when I had any special inquiry to make or bibliographical point to discuss. There were many respects in which his superiority to me

in knowledge was immeasureable; there were others in which he might, if challenged, have admitted me as almost an equal; but we never troubled ourselves about these matters, and so far as he was concerned, no man, I am sure, was more unassuming, more tolerant, and more communicative where, as in my case, he believed the motive to be earnest and useful. Yet he was a personage of very independent views, and would often express estimates of individuals not intended for general circulation. His distinguished employer would say, 'I am a shopkeeper; Mr. Kerney is a gentleman.' Quaritch had the most exalted opinion of him, and justly; and such a pair—when shall we see their match?

"The versatility of Mr. Kerney was remarkable. Perhaps MSS. and Oriental literature were apt to be regarded as his specialities, more particularly because a conversance with these subjects is unusual, at least in this country. I recollect that, many years ago, I purchased a gold coin of the last Caliph of Bagdad with an elaborate inscription in what proved to be old Arabic, and my friend read it off, and wrote down the whole legend *currente calamo*. His catalogues of ancient MSS., including those of so-called Arthurian type, were admirable, and are a part of our library of reference for ever. They triumphantly display the extensive information of the scholar and linguist on every page. His judgment on illuminated MSS. was equally sound, and we have laughed together over the ridiculous prices given in the auction rooms for comparative rubbish by some of the *novi homines*. I once took a Swedish romance, printed at Stockholm in 1683, to Kerney; it was a late one; it was not important; it was an apparent loan from the West of Europe; but—he had never heard of it before. Think of that! I jocularly demanded of him how much he thought that it would require to obtain a second copy, and he named £1,000, with the weighty proviso, if anyone wanted it."

Two Portraits by Velasquez.

"The best queen and the most lamented on the Spanish throne." Such is the description that Bossuet gives of Isabella of Bourbon, Queen of Spain, in his funeral oration at the obsequies of her daughter, Maria Teresa. Isabella was the daughter of Henry IV. of France and Marie de Medici; she was born in 1602, and at the age of thirteen married Philip, who six years later became Philip IV. of Spain. Her noble and pure character, her capacity for government, the high qualities displayed during her brief term of regency, raised her far above all her contemporaries. At the same time, her unhappy life, the sufferings brought upon her by the enmity of the King's minister Olivares (who, fearing her influence, deprived her not only of political power, but also of her husband's heart by diverting his affections to other and less worthy objects) make her a pathetic figure on the pages of history. In 1642, when Philip was called away to the war in Catalonia, Isabella was appointed *gobernadora* (regent), and her administration during these difficult times earned for her universal esteem and homage. Worn out by her troubles and the cares of government, she died in 1644.

The bust which is here reproduced (page 149) is a fragment of her equestrian portrait painted by Velasquez, now in the Prado Museum at Madrid. This is possibly the only portrait for which the Queen actually sat. She had a marked objection to having herself painted, and it is probable that this picture served as model for the other portraits of Queen Isabella of Bourbon that are to be found in various museums and private collections.

Two years after the death of the Queen followed that of her son, Don Balthasar Carlos (1646), leaving Philip with an only child, his daughter Maria Teresa, born in 1638, who thus became heir-presumptive to the Spanish throne. The King, however, soon married again, his second wife being Princess Mariana of Austria, then fourteen years of age. By her, Philip had several sons and another daughter, the Infanta Margarita Maria, who became the wife of the Emperor Leopold.

The Museo del Prado possesses a portrait by Velasquez of a young princess catalogued as that of the Infanta Maria Teresa, but some authorities, such as Professor Carl Justi, of Bonn, declare that the little girl represented is not the future Queen of France (Maria Teresa married Louis XIV.), but her step-sister, the Infanta Margarita. A comparison of this picture (see page 191) with that from the Morny collection, later in the possession of Mrs. Lyne Stephens and exhibited last Spring at the Guild Hall by Mr. Pierpont Morgan, certainly tends to confirm this theory. In this latter undoubted portrait of Maria Teresa the resemblance to her mother, Isabella of Bourbon, is unmistakable, whereas no trace of such likeness can be discovered in the Prado picture; nor are the features the same as those of the numerous portraits of the consort of Louis XIV. by Mignard, and though these were painted much later, such a complete change of features is hardly credible.

This picture has also been the subject of long and learned discussions, the outcome of which would seem to be that the face was not painted at the

same time as the rest of the portrait, and possibly not by the same hand.

Lady Betty Delmé.

The famous portrait of Lady Betty Delmé and her children (see page 163) sold at Christie's in 1894 for 11,000 guineas, and recently purchased for a very large price by Mr. Pierpont Morgan, was painted by Sir Joshua Reynolds in 1777. According to the artist's autograph ledger, he received for this work £300 on the 10th of June, 1780. Lady Elisabeth Howard, daughter of the fourth Earl of Carlisle, and grand-daughter of the fourth Lord Byron, was born in 1746. She married first Mr. Peter Delmé, and after his death Captain Charles Garnier. R.N., who was drowned at the end at 1796. She died in 1813.

According to Mr. Algernon Graves in his valuable work on Reynolds, the picture was still in the master's hands in 1789—a somewhat mysterious circumstance in the face of the payment of £300 in 1780. Why Sir Joshua should have kept it stowed away for nine years is inexplicable, especially as it ultimately belonged to the family and was not sold at Sir Joshua's sale at Greenwood's in 1796.

Miss Anne Bingham.

In 1786, the year in which Sir Joshua Reynolds painted the portrait of Lavinia, Countess Spencer (reproduced in The Connoisseur for September from Bartolozzi's colour-print), he also painted her sister, Anne, third and youngest daughter of the first Lord Lucan. A reproduction of the colour-print by Bartolozzi after this portrait is given on page 180. Miss Bingham (or Lady Anne, as she became when her father was advanced to an earldom) was never married. She died in 1840.

The *Richmond Times* announces that an interesting relic of ancient Isleworth, in the shape of a tradesmen's token, has just come into the possession of a collector of curios and coins in that town, and its importance is emphasized by the fact that it is believed to be the only one of its class in existence. It is of very good copper, and is in such an excellent state of preservation that the obverse and reverse inscriptions can be clearly read. The former is "Richard Lansbrow," with two sugar cones represented in the centre, and the latter is "In Isleworth," with the initials "L. R. F." within a ring. Reference to the Isleworth parochial registers shows that the Lansbrow family were inhabitants of the town about the middle of the seventeenth century, and in the year 1656 Richard and Frances Lansbrow, whose initials correspond with those on the token, had a daughter born. The interesting relic was dug up by some labourers at Hampton when engaged in removing a tree.

It has come to our knowledge that in the article on "Old Lace, and How to Collect It," published in the September number of The Connoisseur, several extracts from Mrs. Nevill Jackson's well-known work on old lace were, by an error, quoted without acknowledgment or quotation marks. We much regret this mistake, and desire to offer Mrs. Nevill Jackson our sincere apologies for having unwittingly infringed her copyright.

ANSWERS TO CORRESPONDENTS.

We would point out to correspondents that, in the great majority of cases, it is impossible to give an opinion as to the value of an object without seeing it.

Objects may be sent to this office for an opinion, for which a fee of five shillings (payable in advance) will be charged. We will take every care of any object sent, but we cannot take any responsibility in the event of loss or damage. Objects of value should be insured.

Other questions will be answered without charge.

L.F.K.—(1) The six Vols. of Dr. Walter de Gray Birch's "Catalogue of Seals," published by the Trustees of the British Museum, would give you all the information you require about Seals. (2.) Furniture of the Louis XV. and Louis XVI. periods is not by any means always signed, only some few pieces bear signatures.

W.T.M.—This engraving that you send has been published in various states, as one of a pair. The first impressions of it were entitled "Private Amusement," the companion engraving to it being "Public Amusement." It was afterwards published with the title of "Reflection," with the verse as upon your impression. Somehow the reproduction from this engraving was misnamed "Hesitation" in our first number—"Reflection" is the correct title.

A.H. (Redruth).—So far as we can tell from your description, the prints are genuine impressions of those mentioned in The Connoisseur for September, but we cannot give a definite opinion without seeing them.

E.H. (Hull).—The original edition of Sterne's "Tristram Shandy" was published in nine volumes, dated 1760-61-62-65 and 67, and it is not at all an unusual circumstance to find the author's autograph in the later volumes. The first editions of the first two volumes are very rare. The whole nine volumes, as bound, would sell by auction for about £9 9s., more or less, and in this estimate the autographs are taken into account. You have only four volumes, two of which need re-binding. The value of these, to sell privately, is not likely to exceed £2 10s.

THE Editor will be glad to consider suggestions for articles and their illustration, or to read type-written MSS. He cannot undertake to return unaccepted MSS., but, when a stamped and addressed envelope is enclosed in the same cover as the MS., he will do his best to return it. All communications must be addressed to THE CONNOISSEUR *Office, 37, King Street, Covent Garden, London, W.C.*

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COLLECTIONS VISITED

PORTRAIT OF MASTER BUTHALL
(THE BLUE BOY),
By Thomas Gainsborough.
From the original picture in the Duke of Westminster's collection. (*See page 210.*)

THE DUKE OF WESTMINSTER'S COLLECTION AT GROSVENOR HOUSE. BY MRS. STEUART ERSKINE.

GROSVENOR HOUSE is a landmark and familiar feature of modern London. It is easily recognised, whether it be seen from Park Lane as it stands obliquely to the busy thoroughfare among the trees of its quiet garden, or whether a glimpse be caught of the Corinthian pillars of the Picture Gallery over giant fuchsia, heliotrope, broad-leaved palm and tall gracile stem of the mauve agapanthus from some flower bed in the Park. The interior, with its priceless art treasures, is also well known to Londoners, many of whom, if they have not sought permission to view the pictures, must have assisted at those frequently recurring charity entertainments when, thanks to the generosity of past and present owners, the picture gallery and drawing-rooms are thrown open to the public. Many a time has the "Blue boy" presided over a stall bearing a brave display of amateur sketches, unblushing to find themselves in such company; many a time the Rubens Room has echoed to the sound of music while the amateur accountant anxiously counts out the change in the cool freshness of the Hall, where the Spanish pictures hang in dignified reticence of mien and colour, and where the sedan chair rests which must have carried beautiful ladies with fictitious complexions and gay gallants in powder and patches, in an age which knew not a plethora of charity bazaars.

Curiously enough, considering the value and extent of the Grosvenor property, very little trustworthy information is to be gleaned concerning its history. The greater part of the parish of S. George, Hanover Square, which belongs to the Duke of Westminster, was mentioned in Domesday Book as Eia, and was part of the Manor of the Abbey of S. Peter, Westminster. Part of this property, a farm of 430 acres, was valued at £21 a year in the reign of Queen Elizabeth, when it belonged to a man called Whashe. In 1676 it belonged to Miss Mary Davies, who married Sir Thomas Grosvenor, and in 1725 her elder son, Sir Richard Grosvenor, having laid out the land for building, gave "a splendid entertainment to intending tenants and named new streets and squares."

Grosvenor House was originally called Gloucester House and was built for William Henry, Duke of Gloucester, brother of George III., who secretly married the beautiful Lady Waldegrave, niece of Horace Walpole. Walpole witnessed the fires occasioned by the Gordon riots from the roof of Gloucester House in 1780, and mentions that on coming down he found his niece and her daughters in the drawing-room, just returned from Ranelagh Gardens.

The Duke of Gloucester dying in 1805, Robert Earl Grosvenor took up his residence here, changing the name to Grosvenor House and adding the picture gallery wing in 1826. Condy, the son of a builder, who was a well-known architect of that day, designed the gallery and also the colonnade and great iron gates fronting Grosvenor Street, which were finished in 1842.

The rooms are large and well-proportioned, with heavily gilded ceilings and massive mahogany doors, and the pictures have all the advantage of being seen in conjunction with china and marqueterie and the usual accessories of rooms which are lived in, which lends such additional charms to all private collections.

The collection before us is very well-known, but a few words on the subject may not be out of place. The famous Ellis-Agar collection, which Robert Earl Grosvenor, afterwards first Marquis of Westminster, bought for 30,000 guineas, forms the nucleus, but his predecessor, Richard Earl Grosvenor, was distinguished as an art patron in an age when there seems to have been a regular mania for buying pictures, and the late duke, besides taking a great interest in his beautiful inheritance, added many works of art to the number already acquired.

In the dining-room, only to mention the more important pictures, we have a large Murillo, an interior by Teniers the Younger, and no less than seven Claudes from the Agar collection, two of which, "Morning" and "Evening," from the collection of Blondel de Gagny, were sold in 1776 for

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pyright by J. T. Herbert Baily in the United States of America, 1901.

£1,000; £8,000 has been refused for them since that date. The altar-piece by Memlinc, a replica of the original in the Uffizzi Gallery, is where Hogarth's "Distressed Poet" (a work which was said to vie for popularity with "The Enraged Musician") used to hang before it was removed to Eaton. Here, too, is a rare oil painting on copper by the engraver Riedlinger, and a flower piece by Jan van Huysum, from the collection of Braamkamp and Geldermaster, which was purchased by Sir Francis Baring about 1800, bought by George IV. with the rest of the collection from Sir Thomas Baring, and sold again to Mr. G. Watson Taylor, who sold it to Lord Westminster.

Wouvermann's "Horse Fair" is on this wall and a landscape by Rubens, said to be the smallest picture he ever painted. Over one of the doors is the noble portrait of Cavaliere Niccolini, by Justus Sustemans, a strong piece of work, dark and rather sinister, in a curious octagon frame, with coats of arms. The chief interest, however, must centre in the five Rembrandts and Vandyke's portrait of himself (pl., page 217). It is interesting to compare the portraits of the two great masters and to notice the difference in colour-scheme and handling. This portrait of Vandyke has more colour than Rembrandt ever allowed with his more restrained palette. It is true that the golden sunflower is in shadow, but the sun catches the turned-over edges of some of its petals, the sky is a full blue, with white clouds dashed in to help the composition, the flesh tints are warm, the curling brown hair is rich in hue and the coat an indescribable pink. Rembrandt's "Man with a Hawk" (pl., page 225), his "Lady with a Fan," his small portrait of himself, are all painted in a more sober scheme, and in his portrait of Nicholas Berghem (pl., page 238), the same absence of colour and predominance of tone is observable. The grey green background, the greenish shadows in the flesh tints, the brilliant eyes and wide-brimmed black hat are all painted together in perfect tone, making an admirable *ensemble*. Berghem's wife, a plain, middle-aged woman with a diffident smile, has sudden dark eyes showing up in the pale mask of the face and reflections from her elaborate ruff on lower jaw and chin (pl., page 239). Even so must she have sat with folded hands, keeping watch over the unlucky painter as he sat at his work, for fear he should cease for a time to make the money which she locked up so securely that he was fain to borrow from his pupils if any need arose. We can imagine her, on the rare occasions when she left the studio, knocking on the wall at intervals to remind him of his duty. Luckily, duty and pleasure were all one to the painter and he toiled unremittingly, leaving a large quantity of landscapes, of which one hangs on this same wall.

In the small drawing-room we find a wonderfully clear, still, golden "View of Dort," by Cuyp, in which boats and sails and luminous sky are reflected in the water, with scarcely a ripple to disturb its glassy surface. Underneath is Rembrandt's "Salutation"; opposite hangs Gerard Douw's "Nursery," from the collection of the Duc de Choiseul-Praslin, probably the picture purchased by the Dutch East India Company for 4,000 florins and presented to Charles II. when he embarked for England, which afterwards became the property of William III., who took it back to Holland to the Castle of Loo.

There is a fine Hobbema in this room (No. i.), four Poussins, a Canaletto (or possibly a Guardi), two minute full-length portraits of the Duc and Duchesse de Guise, by Pourbus, and a small landscape by Paul Potter, which, as an example of the ascending and descending scale of prices, may be noticed as having fetched at different times £750, £1,082, £1,350, £1,552, and finally £1,000. Last, but not least, we have the head of a youth, by Velasquez (No. ii.). This interesting head, which was exhibited in the Guildhall, 1901, was formerly considered to be a portrait of the painter, but later criticism has discarded the idea.

In the drawing-room, a charming, liveable room with large windows opening on to the undulating slopes of the garden, we find two of the gems of the collection, Sir Joshua Reynolds' portrait of Mrs. Siddons as the Tragic Muse, with Pity and Remorse behind her chair, and Gainsborough's portrait of Master Buthall, commonly known as the "Blue boy" (reproduced as the frontispiece of this magazine). The beauty of line and charm of colouring of this famous picture are too well known to need comment; prolonged study teaches the painter's disregard for mere realities. The boy is painted in an ordinary studio light, standing in an obscure late evening landscape, when his features could hardly be distinguishable. The blacks and blues of the luminous shadows in his clothing are dragged into the sombre clouds, and the grey of the atmosphere is in the flesh tints. A full-sized copy of this picture by Hoppner was sold by Mr. Martin Colnaghi to Mr. George P. Hearn, of New York, some years back. There was a good deal of talk about this at the time, some people inclining to believe that it was a replica by Gainsborough; but the family to whom it belonged originally had had it direct from Hoppner's studio, and the facts appear incontestible.

On the opposite wall is the portrait of Mrs. Siddons (No. iii.), an extraordinarily fine composition painted in a brown scheme and badly cracked, possibly the

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No. I.—LANDSCAPE BY MINDERHOUT HOBBEMA.
(THE FIGURES BY JOHANN LINGELBACH.)

From a Photograph by Messrs. Braun, Clément & Cie.

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No. II.—HEAD OF A YOUTH.
BY DON DIEGO VELASQUEZ DE SILVA.

From a Photograph by Messrs. Braun, Clément & Cie.

No. III.
MRS. SIDDONS
AS THE
TRAGIC MUSE.
BY SIR JOSHUA
REYNOLDS.

From a Photograph by Messrs. Braun, Clément & Cie.

NGAM
BLIC
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effect of treacherous bitumen. One cannot but wonder what Horace Walpole thought of this masterpiece, he who grudgingly allowed a certain charm to the painter's tempestuous colouring, but added that "Mr. Reynolds seldom succeeds with women." Rather a quaint criticism of the work of one who lives in fame as the painter of female beauty *par excellence*. Rubens's charming "Boy Angels" are in this room and the "Château" by Teniers the Younger, also a landscape by Gainsborough in purely decorative style, in marked contrast to Mr. Hook's breezy sea-piece, which brings in rather an obtrusive modern note. Six large powder-blue jars stand as costly sentries on either side of the doors.

In the gallery we find a fine landscape by Koning; "Saint Bruno," in a Carthusian habit, by Sacchi, and Titian's "Tribute Money," a replica of the original in the Dresden Gallery. Over the fireplace Rubens's portrait of himself and his first wife in the characters of Paucias and Glycera, the inventor of garlands, scintillates with colour. The flowers in this picture are by "Velvet" Breughel, and although they harmonise in colour are painted with that quaint and charmingly stiff precision which is so widely different from Rubens's dashing brush work. Near this Titian's "Jupiter and Antiope," a finely painted nude, which seems either too large or too small for the landscape, hangs over a typical Paulo Veronese "Our Saviour at the Feast," by the side of which we find gallant little Don Balthasar Carlos on his prancing black pony, by Velasquez. This, and the companion picture in the Wallace collection, are probably studies for the large picture which Palomino mentions but which seems to have disappeared. It is another example of the effectiveness of a sombre palette. The neutral-tinted clouds, the warm brown of the buildings in the background, the black and white of costumes and pony, are only relieved by the boy's pink scarf and some dashes of red on the dwarf's cloak and a streamer from the lance which is being presented to the Conde-duque de Olivares, the Master of the Horse. The portraits of Don Balthasar, whose promising young life was so sadly cut short, are always interesting, and this one has a peculiar charm. Guido's "Fortune," a replica of the original in the Vatican Gallery, a pallid lady flying over a globe, hangs over a tender idyll of grey-blue and green by Poussin. On the other side of the door we have Turner's "Conway Castle," a well-known picture, with all the atmospheric charm and touch of poetry which we associate with his name. In this gallery is Lord Ronald Gower's statue of Marie Antoinette going to her execution. It is in solid marble and represents the queen walking along, half turning on her heel, in an attitude of arrested motion. The dainty haughtiness and yet the extreme sadness of her expression are given with much force, and the simplicity of both design and execution are much to be commended.

At the end of the gallery we come to the Rubens Room, where hang the three great canvases (the fourth is at Eaton) which certainly came from the master's studio, though it is doubtful whether he worked on them himself. Rubens's method is too well-known to need more than a passing word, but it may be remembered that it was his custom to make a small drawing of the intended picture, which his pupils enlarged to scale on full-sized canvas. They then painted in the whole, carrying out the colour scheme indicated in the sketch, until such time as Rubens himself would take up the brushes and complete the picture. He made no secret of this method and, indeed, a friend and contemporary of his tells us that he varied his price according to how much of his own work was put on the canvas. Considering the size of most of his works and the number of figures contained in each, he could hardly have accomplished the 1,200 pictures attributed to him in any other manner, neither could his unaided pencil have completed the twenty-one great pictures ordered by Marie de Medici to decorate the Luxembourg, which are now in the Louvre, in less than two years.

In some cases, of course, the painting has suffered from this treatment, but very often he has succeeded in giving the whole the impress of his personality and carries the richness of his brush-work over the whole surface. Rubens was a great originator and designer, a master of the art of composition, and he had the advantage of using his talent in a large field. He understood painting as a decorative art, to be used in conjunction with architecture and sculpture; as an art whose primary object was to decorate large spaces beautifully in order to make the interior of a church or palace a complete and united work of art, just as the architect planned for the effect of the exterior as a whole. He did not paint many easel-pictures, and certainly did not consider them as important as most people do in these days, when they are almost the only form of art. The first art of painting was based on necessity; the second is a possibly beautiful luxury.

The three works before us are from a series of fourteen cartoons for tapestry ordered by the Infanta Isabella for the Convent of the Barefooted Royal Ladies at Madrid, and we find that in 1628 she gave Rubens several pearls, besides 30,000 florins, in payment for "the patterns." The tapestries made from these designs, chiefly from the workshops of Jan Raes, at Brussels, were valued at 10,000 florins, and

No. IV.
THE
LAUGHING
BOY.
BY DONATO
DI BELTO DI
BARDO
(DONATELLO).

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were sent to Madrid in 1633. Some of the original cartoons seem to have perished in the fire at the burning of the palace at Brussels in 1731, but others were sent to Spain in 1648 by request of Philip IV., and given by him to the Convent at Loeches, founded by the Conde-duque de Olivares. Two of these were taken by the French in 1808 and bought for the Louvre by Marshal Sebastiani; four were bought by M. de Bourke, the Danish Minister at Madrid, and brought to London, where he sold them to Lord Grosvenor for £10,000.

There is not much to be said about these cartoons. They are finely designed with a view to tapestry (one notes especially the decorative fruit garlands held up by substantial cupids and the design at the base of the Four Evangelists) and it is as a design for tapestry that they must be criticised. The figures are over fleshy, with exaggerated muscles, and evidently meant to be hung very high, where such exaggeration is necessary to produce an effect; they would look better fitted in to the wall than framed as pictures.

Passing out along the corridor the only thing that need detain us is Donatello's head of a laughing boy in bronze, a work of great beauty (No. iv). Millais's portrait of Catherine, Duchess of Westminster, hangs in the ante drawing-room, where also is Gainsborough's "Cottage Door." In the hall we have the fine portrait of the Duke of Urbino and his son, attributed to Titian, and a charming portrait of a lady in a flowered gown—Isabella Clara Eugenia, Governess of the Netherlands. Opposite hangs Isabel de Bourbon, first wife of Philip IV. Both these are of the Spanish school.

As the hall door shuts behind us an after-glow of sumptuous colour remains and a feeling of gratitude to the long-since-dead hands that fashioned these things of beauty and to the collectors who, piece by piece, gathered them together for our perpetual delight.

We are greatly indebted to the courtesy of Messrs. Braun, Clément & Cie, of Paris, from whose photographs six of our illustrations are taken. Their admirable series of carbon prints of the Grosvenor House collection deserve to be better known in this country.

PORTRAIT OF THE ARTIST,

By Sir Anthony Vandyke

From the original picture in the Duke of Westminster's collection. (*See page 210.*)

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LACE . . . AND NEEDLEWORK .

THE EVOLUTION OF ALENÇON LACE. BY MRS. F. NEVILL JACKSON.

THE story of the gradual development of Alençon lace is one of the most interesting pages in the history of hand-made lace: a knowledge of the circumstances connected with the birth of the factory and the vicissitudes which have since befallen the great industry is essential for the collector, because the design and mode of workmanship vary according to the period to which the specimen belongs, each successive stage being marked and unmistakable.

The earliest productions were Venetian in character; in fact, they so closely resemble the fine Venetian point of the middle of the seventeenth century that they are hardly to be distinguished. This is accounted for by the fact that it was in Venice that Colbert, the Minister of Louis XIV., procured his lace instructors: as early as 1653 he was in correspondence with lace merchants of Venice concerning patterns suitable for making in France.

It was from Italy that the love of lace-wearing had come, Catherine de Medici having introduced the mode on her marriage with the French King; and though in her day it was chiefly the gold, silver and points coupés of the period which were worn, later, the fine points of Italy and Flanders were adopted with enthusiasm, and the demand for them led to the establishment of the great industry at Alençon.

Sumptuary edicts were issued in France against luxury during a period extending over two centuries; the finances of France were in a parlous condition; the people were ground down by taxes; yet the land-owners and great nobles with difficulty found money to pay for the extravagant fashions of the Court; they paid enormous sums to the Italian and Flemish lace merchants for the ruffles, jabots, flounces, and lace trimmings which were required for Court dress.

But laws regulating the wearing of lace were issued in vain. The King himself disregarded them, for we are told that immediately after two edicts had been issued in 1577, Henry appeared at the meeting of the States of Blois with his cloak trimmed with many hundreds of pounds' worth of gold lace. No wonder that with such an example the nobles also disregarded the laws.

Even though dealings with Flemish merchants were prohibited under "penalty of corporal punishment," the fashions of lace wearing extended from the elaborate lace shirts and "cols rabattus," or turn-down collars (which had now in Louis XIII.'s reign succeeded the ruffs), to the boots of the men, which were profusely ornamented at the tops, the wide space between the leg and the turned-over leather of the high boot being filled up with ruffles of lace; the women also wore extensively lace-trimmed garments, caps, aprons and capes in double tiers; lace rosettes ornamented the men's Court shoes; garters edged with lace were worn below the knee, which gave rise to the epigram—

> "Wear a farm in shoe strings edged with gold,
> And spangled garters worth a copyhold."

It was at this time that Colbert determined to turn to account the extravagant wearing of lace, and more edicts were issued forbidding the wearing of Spanish, Italian and Flemish laces, French lace only being permissible; but French lace was made only in inferior quality, nothing but what was contemptuously called "beggar's lace" being procurable of native manufacture. This fabric was something like the Torchon of the present day, of loosely-twisted coarse thread, and the dainty and discriminating lords and ladies would have none of it.

Colbert was not to be deterred, for he was determined to keep in France the enormous revenues spent on lace in foreign countries. In 1665 he procured Venetian instructors, who taught the art of lace-making at the Chateau de l'Onray, at Alençon, in France, as it had been carried on for many years in Italy.

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The instructors found intelligent pupils in the French lace-makers, who had been accustomed to make the twisted and plaited thread laces and imitate the old point coupé of Italy. There was much prejudice to be overcome, but eventually the French women became expert makers of the new fabric.

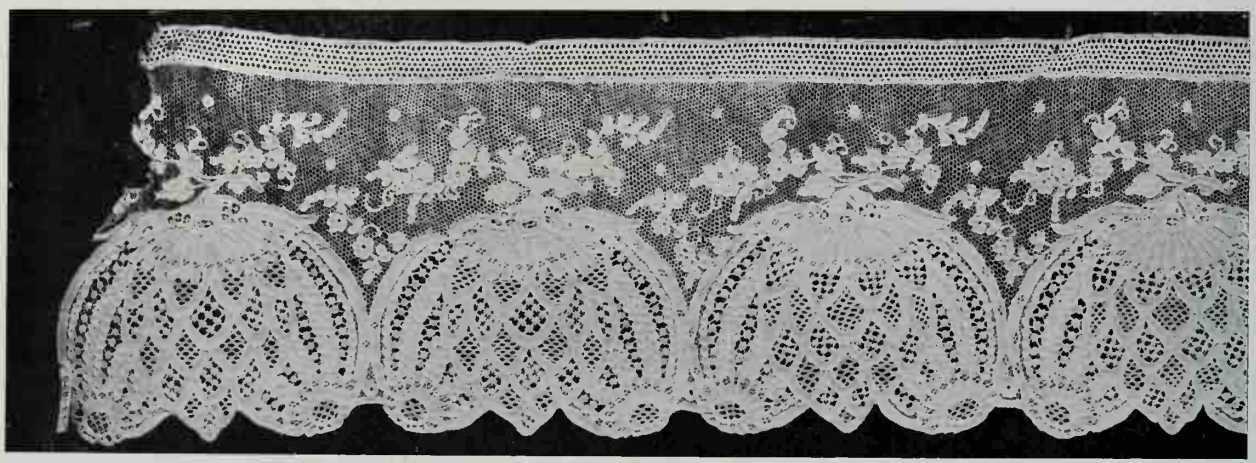
Madame Guilbert, a native of Alençon, who was the manager of Colbert's lace factory at l'Onray, brought to Paris some of the first specimens of the work done by the French pupils of the Venetian teachers. Colbert, who had the true French eye for effect, arranged a supper party at Versailles for the King. After supper His Majesty was invited to inspect the lace, which had been carefully arranged in a room hung with damask. Louis was delighted; he ordered a large sum of money to be given to Madame Guilbert, desired his courtiers that no other lace should be worn in his presence, and called the new fabric "Point de France."

Our third illustration is an example of Rose or Raised Venetian Point of the period, in which the inspiration for the methods in making "Point de France," which was the first Alençon lace, can be clearly traced.

The fortune of the Alençon factory was made, for the making of the lace for all who were received at Versailles, or attached to the Royal household, was no small undertaking, to say nothing of that large crowd whose flounces, bed-trimmings, dressing-gowns, head-dresses, ruffles and cravats must be in the fashion, even though they were not in the Royal circle. A grant of 36,000 francs was made for the manufacture of the "Point de France." A company was formed, eight directors were appointed, with salaries of 8,000 livres a year, to supervise the doings of those employed at the factory, and lace schools were also set up by Colbert at the Chateau de Madrid, and it is likely also at Argentan (although no mention is made of this centre in the ordinance), whose productions have earned almost equal fame with that of Alençon.

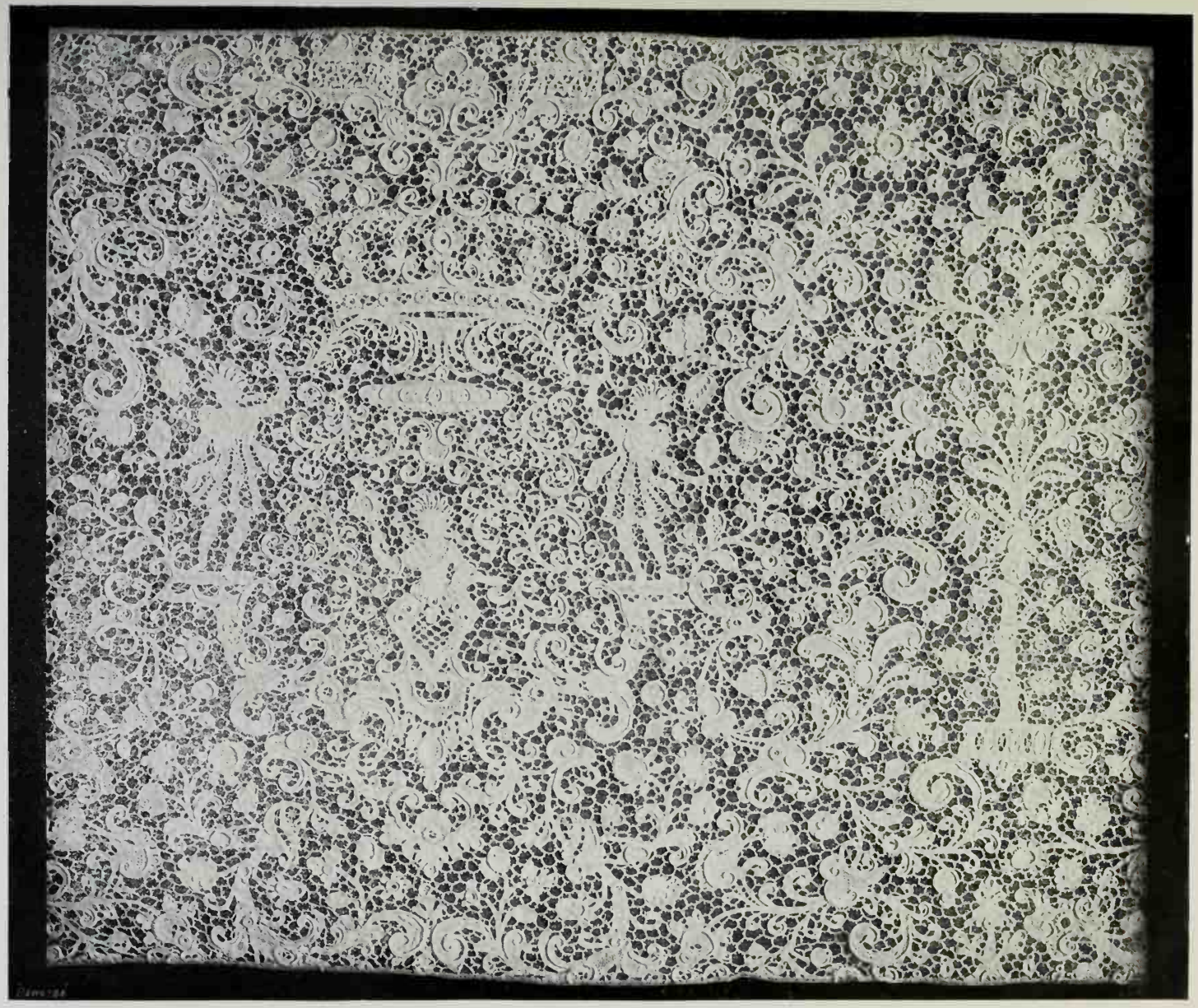
It will be understood, therefore, why until 1678 Alençon point strongly resembled Spanish and Venetian points, the designs being those used in

ALENÇON LACE, LATE EIGHTEENTH CENTURY.
EACH MESH OF THE GROUND IS MADE WITH THE NEEDLE-POINT.



BORDER OF NEEDLE-POINT LACE (ALENÇON) WITH PATTERN OF SMALL SPRIGS AND BORDER OF PENDANT PINE-APPLES AND BLOSSOMS. ABOUT 1850.

RAISED VENETIAN OR ROSE POINT LACE. SEVENTEENTH CENTURY.



Italy, the stitches identical. After that period Alençon lace begins to have characteristics of its own, and can no longer be classed in the general term of "Point de France."

Connoisseurs in lace consider that from the time that the Venetian influence was thrown off the lace deteriorated; the exquisite raised effects resembling carved ivory in richness, but more beautiful on account of the softness of colouring which the ivory can never attain, were replaced by lighter and more flimsy designs. Soon after the death of Colbert, the patterns were chiefly flowing and undulating, shewing the effect of the Renaissance tendency in the arabesques. Small figures and heads were frequently introduced, then came the eighteenth century garlands and bouquets; and it is interesting to notice that fashions in decoration which affected the style of ornamentation in the houses and furniture of the period were also seen in Alençon lace.

At this time escutcheons and lozenges of finer ground appeared in the lace of Alençon, just as the painted medallions of Boucher were inserted in the panels of the salons of the time. Then, when in furniture the ornate legs of tables and chairs gave place to more stiff and upright designs, so the lace patterns became more rigid and angular.

In Louis XVI.'s reign the Reseau or ground in Alençon was first semé with spots, tears or insects, and the pattern of the lace shrunk and dwindled until it became a mere border. The semé or powderings continued during the Empire period, the Napoleonic bees being used for the powderings of the lace supplied to Josephine. These spots and dots are still used in connection with designs from real flowers which are now in vogue. Point d'Alençon was called a "winter" lace on account of its being of a thick and firm make; this firmness is due to the padded cordonnet, to which also it owes the excellent preservation in which the lace is usually found, being far superior in this particular to Brussels point.

NEEDLE-POINT LACE (ALENÇON) WITH PATTERN OF FLORAL FESTOONS SEMÉ WITH DOTS, AND WAVED BORDER OF CONVENTIONAL DESIGN, 7 INCHES WIDE. LATE NINETEENTH CENTURY.

The cordonnet in Alençon lace made in France was padded with horse-hair; occasionally specimens are found which have had the padding withdrawn, doubtless because of its tendency to shrink and draw up when washed. In Alençon lace, or Argentella, as it is called when made in Italy, the cordonnet is flat.

In England during the eighteenth century Alençon lace was known as Point à l'Aiguille. It was during the reigns of Louis XIV. and Louis XV. that Alençon was at the height of its glory, and the most extravagant prices were paid for the lace; not only were articles of clothing trimmed with it, but the beautiful fabric was used as bed furniture, valances, trimmings for bath-covers and bed-spreads. Altars in the churches were hung, the surplices of the priests trimmed with it; and the King gave away

to his Court favourites cravats, ruffles and complete robes. Before the Revolution in 1795, and before the Edict of Nantes, when France lost many of her most skilled workers, the annual value of the manufacture was estimated to be 12,000 livres.

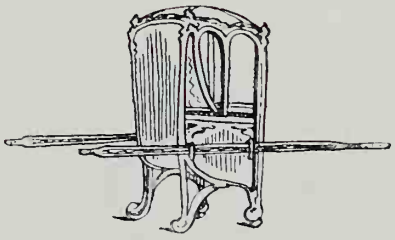
During the French Revolution the Alençon lace factory became almost extinct, and many of the workers were killed on account of their connection with the hated aristocracy, as caterers to the luxury of the age; others fled from the country, so that it was with difficulty that sufficient workers could be found to carry out the splendid orders of Napoleon I., for he saw prosperity to France in the revival of the lace industry. One of his gifts to Marie Louise was bed furniture of great richness: tester, coverlet, pillow-cases, and edgings for sheets were all made of the finest Alençon, the royal arms on elaborate escutcheons being worked on a ground of vrai or needle-point Reseau, powdered over with bees, the Napoleonic cypher.

The Alençon lace factory fell with the Empire: the old workers died, and no young ones were trained to take their place; the Duchess d'Angoulême tried to revive the industry, but her own handsome orders alone could not coax it back to prosperity. In 1830 there were only two or three hundred lace workers employed in the neighbourhood.

Ten years later the old women were gathered together, and another effort was made, but it was found that the method of making many of the most beautiful stitches had been forgotten, and the peculiar quality of the old ground was a lost art. At the Exhibition of 1851, however, some fine specimens were shewn, and in 1856 splendid orders were given for the layette of the Prince Imperial; the coverlet of his little bed was of Alençon, the christening robe, mantle and head-dress, and the three baskets were all trimmed with the beautiful point; twelve dozen embroidered frocks were each profusely trimmed with the point, as also were the nurses' aprons.

In 1859 the most costly work ever executed at Alençon was exhibited; this was a dress valued at 200,000 francs, which was purchased by the Emperor Napoleon III. for the Empress.

At present the finest modern Alençon point is made at Bayeux and at the Royal lace factory at Burano. It is interesting to watch the pretty Italian girls at their work in the large, airy, vine-clad room, which is the headquarters of the lace schools on the island, and astonishing to mark the rapidity with which the fine meshes of the Alençon ground are made, each mesh completed with the point of the needle and deft twist of the fine flax thread, the dainty cordonnet sewn on and the intricate jours and fillings achieved which helped to make Alençon point one of the most beautiful fabrics the world has ever seen.



Miscellaneous

SWISS GLASS-PAINTINGS AND THEIR DESIGNERS.

BY CAMPBELL DODGSON.

SWITZERLAND, to the average Englishman, is an outdoor land of snowy peaks and Alpine pastures, of lakes and waterfalls, gentians and edelweiss, a land of châlets and, alas! of huge hotels and mountain railways. He seldom connects it in his thoughts with art in any more serious form than that of wooden bears, carved paper-knives, and oil-paintings on cow-bells. He goes there for fresh air and exercise, and in fine August weather we cannot blame him if he votes museums and all that is in them an unmitigated bore. But he may have a wet day to spend in Bern or Zürich, and discover in his "Baedeker" that there is a *Rathaus* or gallery to be seen, and if a gleam of sunshine lights up the windows between the showers, it may draw his eye to the quaint heraldic designs in brilliant colour or silvery *grisaille*, relieved with yellow, which adorn the panes. Or he may have puzzled over the rhyming mottoes in queer, provincial German on similar panes at the Hôtel Cluny or South Kensington Museum, and have discovered by the arms of the canton, or the name and raiment of the stalwart musketeer and his "eelich Hussfrow," that the little picture on glass, homely and humorous and skilful, too, in its unpretending way, was made in Switzerland three hundred years ago.

The sixteenth century was the age in which Swiss glass-painting chiefly flourished. The taste for it sprang up in the last decade or so before 1500, along with that quickening of patriotism and national life which arose from the successes of the confederate cantons against their Burgundian and Austrian neighbours. The vogue of this art was at its highest about 1550 to 1600; after that date it gradually declined, and soon after 1700 it was almost extinct.

The most peculiar thing about Swiss glass-painting was the custom which led to its popularity. Anyone who was building a new house, whether a private individual, a religious community, a guild, an archery club, or what not, could request the gift of a window and a coat-of-arms from anyone who was likely to take an interest in the enterprise, from the federal government or the chief magistrates of canton or town to the schoolmaster or village blacksmith. The window and the coat-of-arms were regarded as two separate gifts, the one useful, the other ornamental, and except in the case of persons really in need of practical help, it was generally considered better form to apply for the arms alone. These were invariably the arms of the donor, not those of the recipient, and there was naturally great competition to obtain the arms of the most distinguished set of donors possible; they gave a *cachet* to the house, and defined the status of the householder. The Government, both federal and cantonal, soon found it necessary to limit the gifts to public buildings, which included town halls,

NO. I.—HANS ULRICH JEGLI. VISITING THE PRISONERS; ONE OF THE SEVEN ACTS OF MERCY.

HEAD FROM THE PORTRAIT OF A MAN WITH A HAWK.

By
Rembrandt Van Ryn.

From the picture in the Duke of Westminster's collection. (See page 210)

Miscellaneous

REPRODUCTION BASED ON A PHOTOGRAPH BY BRAUN, CLEMENT &

No. II.—UNKNOWN ARTIST.
JACOB WYX OF BASEL,
AND ANNA HIS WIFE.

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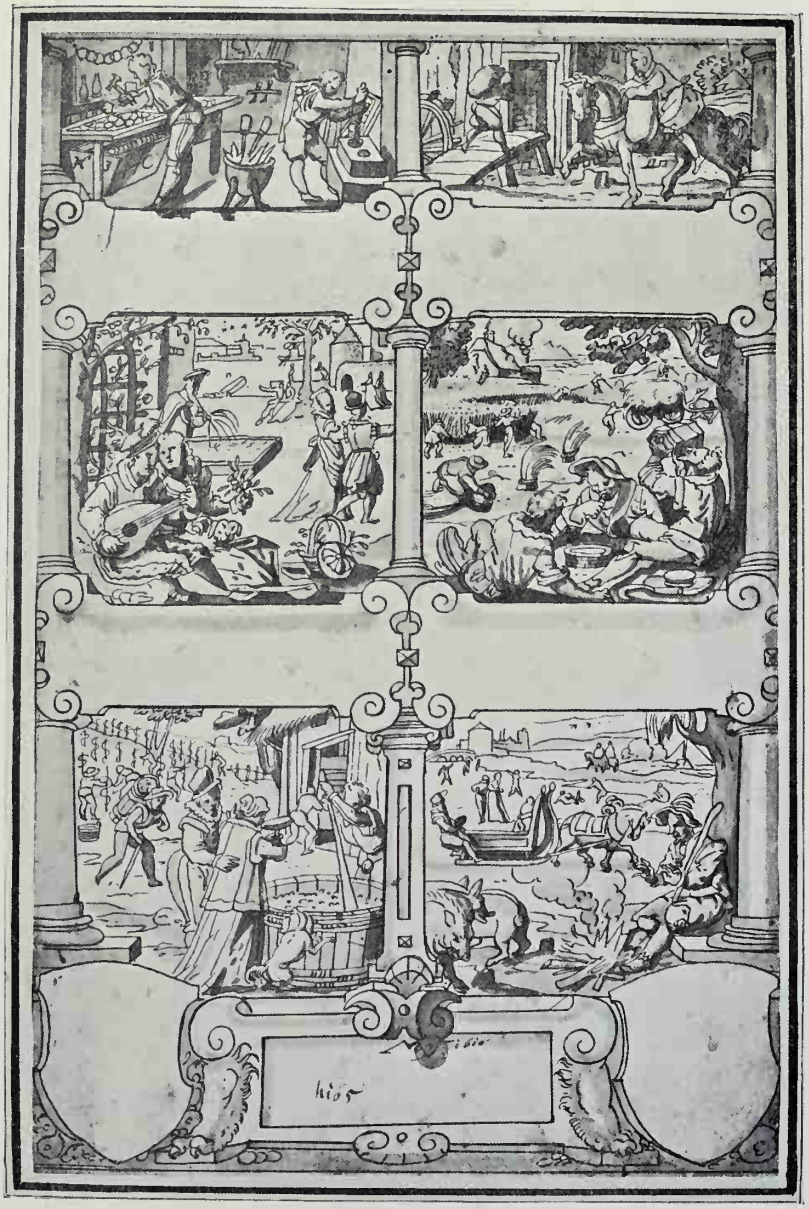


No. III.
UNKNOWN ARTIST.
THE FOUR SEASONS.

guild and club-houses, and hostelries of good standing. The arms of the canton were kept in stock, ready to be given away to authorised applicants, and the federal diet voted gifts of the arms of all the thirteen states. After religious dissensions became acute, the practice was somewhat narrowed down, and the five Catholic cantons, for instance, would give away their arms together. The religious houses received from everyone, both rich and poor, both public and private donors, and gave in return with equal impartiality. Among private individuals there was a hearty interchange of courtesies; rich gave to poor and poor to rich, according to their means, and when the house was finished the donors of windows or of painted window-panes were bidden to a "house-warming." In the good old days the donor actually sent his arms, ready painted, to be inserted in the window, but later on it was often found more convenient to send a gift of money instead, and let the recipient have the work done by the local glass-painter; in this way it was possible to get a set of subjects carried out in uniform style, instead of fitting together a number of pieces which might not match in size or colour.

The rapid growth of this custom brought with it a corresponding increase in the prosperity of the glass-painting trade. Extant records and accounts show that when the fashion was at its height there were as many as a hundred master painters in Switzerland at one time, and twenty were sometimes

No. IV.
DANIEL LINDTMEYER.
CHRIST AND THE
WOMAN OF SAMARIA.

at work in Zürich alone, each, of course, employing a number of apprentices in his workshop. Zürich, Schaffhausen, Basel, Bern, and Freiburg were some of the chief centres of the industry, but it spread by degrees from the large towns to the small.

In spite of the extension of the custom from new buildings only to buildings which were receiving additions or repairs, and in spite of the great demand created by the accession of a new canton to the confederation, or the sub-division of a canton like Appenzell into two, when all the public buildings had to be doubled, or the introduction of a new order like the Jesuits, the point of satiety was reached at last, and the fashion had to decline when the tale of windows was completed, first in the town hall and then in the village club-room; first in the cathedral, then in the parish church, and last of all in the wayside chapel. Individuals, too, began to find the custom burdensome, as all customs tend to become when they have lost their spontaneity and degenerated into mere forms. Families died out and the new owners who succeeded to their houses did not care for the heraldry which they found in them, telling as it did of donors who to them were strangers. So the time came when indifference passed into dislike. These old paintings were not at all to the taste of the eighteenth century; they were broken and discarded, and there is a record of a certain convent whose superior was glad to exchange the painted windows for plain glass.

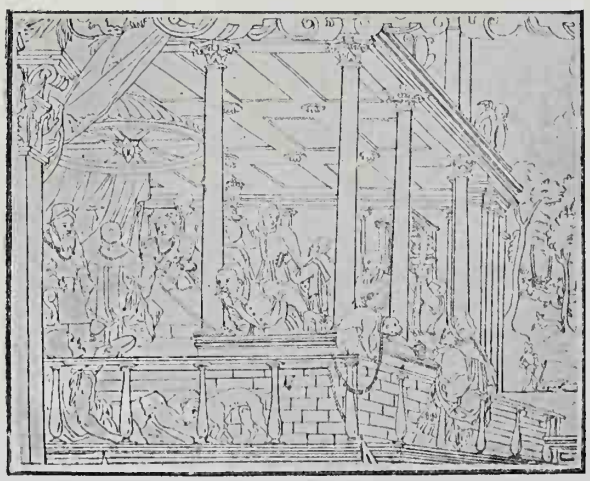
Then came a reaction. Towards the end of the eighteenth century, when a Gothic craze set in, collectors began to turn their attention to these things. Lavater, of Zürich, the physiognomist, collected them for a foreign prince, Francis of Anhalt-Dessau, and helped to form the fine collection in the Gothic House at Wörlitz. Early in the nineteenth century Swiss glass was to be had for next to nothing, and it was not till quite recently that the State or the directors of public museums did anything towards preserving these national treasures

for Switzerland. As late as 1881 the Bürki collection was allowed to be dispersed, and was sold largely to foreigners. Now all that is changed. The patriotic sense of Swiss collectors, public and private, is fully awakened; the museums, and especially the new Landesmuseum at Zürich, vie with one another in securing specimens, and prices have risen greatly. The highest on record were paid at the sale of the famous Vincent collection at Constance, in 1891, when nearly all the fine pieces were secured for Swiss collections. It is rare nowadays to find the glass in its original position, except in certain town halls and guild halls, as at Stein-am-Rhein and Schaffhausen, and in convents like Muri or Wettingen. In private houses the old glass has rarely survived the ravages of fire and storm, and the neglect of many generations.

So much by way of prologue to introduce and explain the second part of the article, which deals with the designs from which the glass painters worked. From these, and not from actual glass paintings, the illustrations are taken, all being from drawings in the British Museum, and all, with one exception, from a volume with a rather curious history which was bought two years ago. It is an old collection of drawings formed in part by the aforesaid Lavater, which a certain M. Wyss, of Bern, discovered in a secret drawer of an old cabinet which he had bought. His son, an heraldic painter, sold it in 1829 to an Englishman, Mr. G. Fairholme, and that gentleman's representatives sold the volume, containing ninety-three drawings, to the Trustees of the British Museum for £100. It has excited great interest among certain good judges of these things from Zürich and Geneva, who have seen it; for the interest in such drawings, though they appeal to a narrower class of collectors than the paintings themselves, is greatly increasing, and

No. V.
JÖRG BREU.
JULY, FROM A SERIES OF THE MONTHS.

the Museum is certainly to be congratulated on the acquisition. There are blanks here and there where the names of Holbein and Dürer stand in Mr. Fairholme's index; whether the loss is indeed so great it is now too late to say. There are certainly no designs by such masters as these remaining in the volume, and there are only three that date from the first quarter of the sixteenth century. The collection is interesting rather for the great variety of genuine drawings by artists of whom little is known, and for the quaint humour and homespun simplicity of the subjects. These are, in the main, biblical, historical or domestic. Heraldry, as we have seen, was from the first the predominant motive; but the accessories tended in course of time to fill a larger space, and an interest in the subject and in the technique of glass painting must certainly have developed, though the house builder who selected his window ornaments at his friends' expense, and commemorated these friends accordingly, was very far from having the modern collector's interest in styles and dates and monograms. From filling a



No. VI.—SAMUEL SYBOLDT.
DIVES AND LAZARUS.

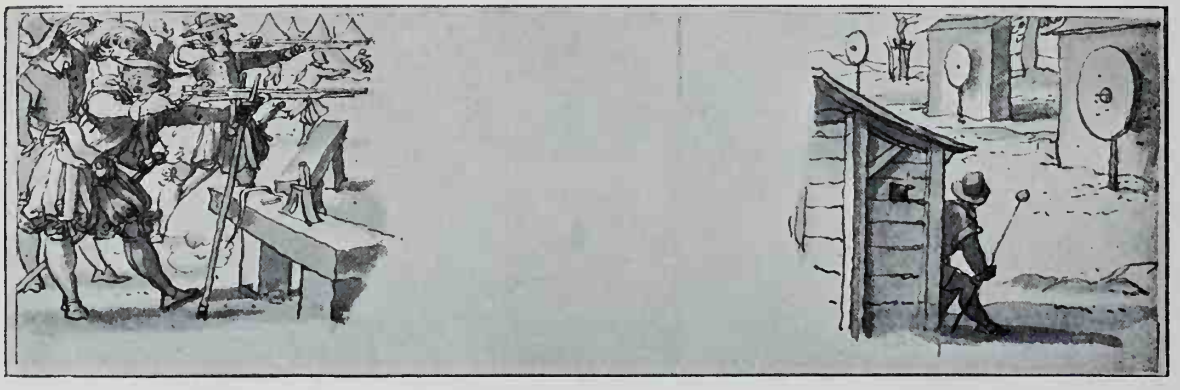
No. VII.
HANS GANTI OF BERN.
A LANDSKNECHT.

large place in the centre of the picture, the coat-of-arms came by degrees to be put in at the foot or in a corner, and the centre was occupied, perhaps by the portrait of the donor, or very often by full-length figures of the donor and his wife, the latter in the act of handing him a cup of wine, with some appropriate motto. The figures would be enclosed, as a rule, by some kind of arch or architectural frame, showing every variety of taste in decoration from the late Gothic to the late Renaissance style. Then outside the arch the spandrils would be filled with subjects alluding to the occupation of the donor, or if the central compartment was square these would occupy an oblong space above it. Thus on page 227 we see the stalwart Jacob Wyx, of Basel, and his wife, and they are shewn again at the top, playing respectively a fiddle and a kind of primitive hurdy-gurdy, as they sit in their barge, manned by eight rowers and well laden with merchandise, floating comfortably on the Rhine.

For convents or churches a sacred subject was naturally chosen. Our illustrations include, as specimens of these, a drawing by Hans Ulrich Jegly of one of the Seven Acts of Mercy, "Visiting the Prisoners" (No. i.), and a "Christ and the Woman of Samaria" by Daniel Lindtmeyer, of Schaffhausen, on which Lavater has written, "Nicht ohne Kunst, nicht ohne Poësie" (No. iv.). Both are wash drawings, one in yellowish green, the other in violet. Monochrome (usually Indian ink or sepia) is more often used than tinted water-colour, which is the medium chosen for the anonymous hunting subject, with a dog pointing at a brood of young partridges in the foreground. "Dives and Lazarus," drawn in outline by Syboldt, of Bern (No. vi.), is evidently a fragment from the top of a larger design. The jester (No. viii.) is signed (near the toe) by Jost Amman, of Zürich, one of the most prolific illustrators of books that ever lived. The drawing of a stalwart halberdier (No. vii.) has

No. VIII.—JOST AMMAN. A JESTER.

the quaint rhyming signature, "Von mier iohans ganti zu bern, da bin ich gärnn," perhaps the only record of a quite obscure artist, and his portrait into the bargain. The interpretation of the names which occur in these drawings is, however, rather a risky matter, for the name may be, according to circumstances, that of the draughtsman, the glass painter, the donor, the recipient, or that of a collector to whom the drawing has belonged. The choice seldom lies between more than two alternatives. The curious composition of the "Four Seasons,"



No. IX.—UNKNOWN ARTIST. MUSKETRY PRACTICE.

with an unknown monogram and the date 1610 (No. iii.), is interesting because one of the small compartments at the top shows a glazier at work in his shop, fitting round panes together in a frame. The musketeers shooting at a target, in two small separate drawings (No. ix.), are typical of the compositions made for "Schützenhäuser" or club-houses of the archery clubs and rifle corps, still so popular in Switzerland. Episodes from the story of Tell occur again and again in these designs. A pleasant drawing, for which we have not space, made for a schoolmaster, Ludovicus Pantaleon, at Brieg, in 1587, contains both his own portrait and that of a vine-dresser, with two pictures of the schoolboys saying their lessons and writing from dictation. The designs for peasants' windows, the most primitive as works of art, are by no means the least interesting in subject. They show the donors following the plough or dancing on the village green, and one of them shows a very droll middle-aged couple with beaker and flagon, surrounded by figures emblematical of the ten ages of man, from ten to a hundred years.

Such a sketch of the contents gives but a very imperfect idea of this amusing album, which includes, in addition, one good specimen (not an original, but an excellent old copy) of German drawings of the same class. In South Germany, and especially at Augsburg, though the Swiss custom of presents did not prevail, glass painting for domestic windows was popular, and a series of round panes, uniform in subject, was often chosen. Our example is "July" (No. v.), from a series of the months by Jörg Breu, of Augsburg, and dates probably from about 1515. The original series of drawings is at Bern.

THE BOURGEOIS COLLECTOR.
BY W. CAREW HAZLITT.

THERE must be a sort of inborn instinct to make one a true collector. It is a faculty and a quality belonging to the constitution and the blood, and is seldom acquired, although it may be developed by experience and education. Some persons from their earliest youth betray a passion for accumulating things outside common necessaries and contemporary objects of use or ornament. They devote their lives and thoughts to the concentration in their hands of monuments of the ages behind them. They cannot summon back the men and women themselves; but they form galleries of their portraits, dwellings, and tombs, libraries of the books and manuscripts which they possessed, or which relate to them, and cabinets of their medals and coins. They do these things according to their culture and according to their resources; their lines are general or special; and it is their cue to live more or less with the generations which have gone before them, and to surround themselves with records and memorials of the past. They divide their attention between the era in which they have their being and their lot, and those which belong to history and to tradition. They own a half-hearted allegiance to the world of which they are, and are continually casting back love-sick glances at times of which their knowledge is limited to archæological remains and historical hearsay.

There was a period, and a very long one, during which an inquiry for relics and curiosities illustrating foregone ages remained extremely partial and languid; and the movement only gained ground as knowledge became more extended and general, and when the opportunities for securing countless treasures of all kinds had been sacrificed by ignorance or neglect. The progress of the destruction of antiquities can scarcely be said to have yet ceased; but it has from various motives been sensibly checked, and the danger of losing anything of importance has perhaps been at last reduced to a minimum. But the shrinkage in this way of the heirlooms transmitted to us by our ancestors both beneath and above the ground inevitably affected to a serious extent the appreciation of the residue, when such possessions became features in our houses, when the living began, to the varied extent of their possibility, to keep the dead with them in substance as well as in thought.

So long as the taste and call for what was old and curious continued to be neither very diffused nor very critical, it was perfectly competent for any individual of even the most moderate resources, and without much special knowledge, to bring together at an inconsiderable aggregate cost a highly interesting assemblage of a general or of a particular character; the competition was not keen; there were no modern appliances for travel or correspondence; and collectors enjoyed their several ranges without disturbance and without jealousy. It was, on the one hand, a less scientific, and on the other a less artificial, stage in the affair. The expert had yet to enter on the scene, and so had the fastidious amateur. There was no feverish rivalry, no unwholesome ostentation. Every one bought or selected what pleased his eye or his fancy;

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it was not the price paid that was considered, but the interest in what appeared, rightly or wrongly, to be beautiful, quaint, or otherwise attractive; and everything, the whole gathering, was of necessity more or less local. Londoners of this type limited their researches to the much narrower London available to them, and country people rarely beheld the metropolis. The Englishman did not go to Paris, Brussels, and Amsterdam in quest of additions to his stores; he had no correspondents in Berlin, Vienna, and St. Petersburg to report recent finds; and it was much more unusual for foreigners to bring over items for sale to us. Each individual mainly kept within his own ground or his own county, and he did so at first involuntarily, although under totally altered conditions so many yet take the same course from choice.

The obstacles in the path of anybody of small means desirous to amass a collection of some kind with a more or less substantial pretence to a nucleus of value and interest, do not date back so far as might be naturally expected. Certain objects appealing to the pride and luxurious avidity of a few grandees of successive generations here and abroad were soon carried beyond the reach of those less amply endowed or less enthusiastically disposed; but it is almost surprising how open the field and market were to all down to the end of the eighteenth century. Nor was it till the middle of the following one that supply and demand exhibited a permanent tendency to change positions, and that prices rose in a manner and degree which, without extinguishing the poorer classes of buyers, forced them to a lower level. It was industrial and commercial prosperity which brought the wealthier trader into conflict with those who had previously enjoyed the pleasures of collecting on their own terms—the country squire, the clergyman, the public servant, the professional classes. All, or nearly all, of these gradually withdrew from the scene; and the last survivors acquired their final acquisitions at figures which made their earlier ones wear the aspect of gifts. To the merchant who could earn far larger amounts with far greater ease, and who had gradually come round to a feeling that his house was incomplete without decorative accessories, fell all the gems in every department; and he could pay without inconvenience for a single object as much as it had demanded in former days to purchase a collection. This was the deposition of one type by another which has ever since maintained its general supremacy, and which led the way to the treatment of antiquities on a new basis, to the entrance of the cost into the question as a merit and a motive.

It might have been naturally anticipated that when the people of the United States, an English-speaking community of English extraction, began to grow inquisitive about their antecedents, some at least would form a desire to possess the printed and manuscript evidences preserved in the old country, and offered in the market at intervals; and so indeed it happened; the demand for Americana set in. It was hardly the case, however, that this taste at first sensibly affected prices, for even the leading collectors at home were long divided in their opinions on the expediency of admitting Americana into their series; and during a certain interval the fight for prizes and rarities was almost purely a Transatlantic question. Time unfolded, however, a farther and graver development. The American, having completed himself in his speciality, turned his attention to the old English literature in general; and as the rich collector in England had pushed out the poorer one, so he now deliberately proceeded to outbid rich and poor alike in shop and at auction. He usurped the place of the more resourceful Englishman, who superseded the class originally and so long in possession. The American started as a book-buyer; but his aims and acquisitiveness steadily widened and his inexhaustible dollars were in readiness to cross the ocean at any moment when there was a chance of bartering them for the very best old-world stuff, be it what it might. The humble amateur, who had taken a second place to make room for his more opulent countryman, was possibly not ill-pleased to see him in his turn elbowed out by another still more masterful than himself. The old country was conquered by the new in these matters. The treasures and heirlooms of Great Britain, nay, of Europe, were shipped to adorn the cabinets and saloons of New York. *Pecuniæ obediunt omnia.*

The crestfallen Englishman did not, does not, despair. He has sought and found other pastures, and he now and then stumbles on a nugget which missed its way, and did not cross the Atlantic. There are yet occasional chances for the poor *virtuoso*. The right man is not invariably in the right place. Items are sometimes providentially misdescribed in booksellers' and auctioneers' catalogues. There is no commission from the other side of the water to buy, and that the game is not quite up the libraries and other collections formed and in course of formation at home distinctly and consolingly prove. The title which figures at the head of this article may not be immediately intelligible; but the

writer is not personally responsible for it. He has been during the better part of his life a member of the phalanx of poor collectors—the type which he has been attempting to describe, and the type which, possibly on egotistical grounds, he considers to be the most humanly interesting; and many years since, an acquaintance who was discussing with him the question of holding valuable property in such a shape, almost reprovingly observed, "But you are a *bourgeois*, and you possess all these fine things!" The writer had never looked at the matter in that light before, and was not converted to a sense of the impropriety of his conduct. But the conversation and the phrase have lingered in his memory, and the idea was one on which something seemed to be capable of being propounded.

When one uses the term *poor* in relation to a collector, it must be understood as bearing a relative signification. Our bourgeois is not a pauper. He is so far unlike his American contemporary that he does not like an article the less because he has picked it up cheap; and, again, he has the faculty in a much higher degree of discerning beauties and merits for himself and of leaning on his own judgment. If he is wise he will not strain at a highly-priced acquisition here and there, for such elements lend a character and atmosphere to the rest; they season the whole like a *ragout*. The owner of a promiscuous assemblage of nondescripts is not worth considering; and no one ever lost by the presence of at least a few qualifying gems. What is well bought to-day for a sovereign may be worth five when it is well sold; and think of the pleasure of years, perchance of a lifetime, meanwhile! What is judged very cheap at a shilling may not bring sixpence in the long run. Therefore it strikes me as being sound, honest counsel to our bourgeois (good luck befall him!) to get his things as cheaply as he can contrive and as dearly as he can afford. My personal experience favours the conclusion that, no matter how many are in the field and on the outlook, splendid bargains ever and anon reward the patient and trained watcher willing to wait, prepared at the proper moment to pounce like a hawk on his quarry, to be seen emerging from some depôt with barely disguised exultation, as more leisurely com petitors enter the premises to find the lot sold!

I have never been able to honour, as one perhaps ought, the exploit of commanding the market by sheer dint of cash; and I feel absolutely assured that that is not the line which yields the preponderant share of pleasure and instruction. It has fallen to me to be personally intimate with many to whom it has been a supreme satisfaction, unrealizable by your millionaires, to gather round them objects of intelligent interest which represent a good ultimate totality at a comparatively modest outlay spread over years, each with its story and many may be with their bit of romance. Let us guard ourselves against appearing to disparage any species of honest enthusiasm; yet what has the rich autocrat to set against this? The power of the purse is not to be gainsaid; but it should not be allowed to oppress our imagination too tyrannically. I think I hear our excellent bourgeois remark it as his opinion that taste is rarer than money; and I agree with him, adding for his comfort the grand fact that the wealthiest and amplest libraries and collections of all sorts, alike public and private, are more or less incomplete, that it is between his acquisitions and those of others merely a question of degree. Then let him take this arrow likewise out of his quiver: it is not what one has, but what one desires to get, that is the greater source of pleasure. The man who has all has arrived at the point where he should call in the auctioneer and begin again.

Silver, Coins Etc.

THE OLD ENGLISH SILVER OF THE INNHOLDERS' COMPANY, LONDON.

BY ARTHUR BUTLER.

THOUGH it is widely acknowledged that some of the finest and rarest specimens of antique plate known to the connoisseur are to be found in the Halls of the Guilds of the Corporation of the City of London, it is not often that the eye of the public may meet descriptions and illustrations of these jealously-guarded relics in the pages of contemporary magazines. It is through the kindness of the Court of Assistants that I have been enabled to inspect and describe some of the valuable treasures of the Worshipful Company of Innholders, at Innholders' Hall, for THE CONNOISSEUR. In passing, I may add that it is a privilege rarely granted.

The well-known loving cups, called the Stockton, Hinde, Cooke, and Osborne cups, claim first attention. It will be seen by the illustrations that they are of the familiar type so much in vogue in the middle of the seventeenth century. City records prove that the Trinity House and most of the City Companies have at least one cup of this pattern, and for some two score years they were made in large quantities; yet the masters and officers of several Guilds will tell how their former fine collections were destroyed in the great fire of 1666 — that terrible melting-pot which claimed so many priceless treasures. These four cups stand some eleven or twelve inches high, and vary but little in style, the chief difference being found in the curve of the rim. Perhaps the piece which most nearly approaches these is the original Blacksmiths' Cup (1655), the stem of which, however, is formed of a figure of Vulcan, instead of the baluster or turned pattern, as in the present instance.

No. I.—THE STOCKTON CUP.

The Stockton Cup (No. i.) resembles the Blacksmiths' Cup in the granulated ornamentation of the bowl; the foot is quite plain, and rather severe in its flatness. Round the rim runs the inscription: "The gift of Elizabeth Stockton, in remembrance of her late husband, Thomas Stockton." It stands 11 ins. high, the widest diameter is $5\frac{5}{8}$ ins., and it bears the London hall-mark 1682.

No. II.—THE HINDE CUP.

Next is a straight bell-shaped cup of baluster pattern (No. ii.), with a wide band almost occupying the whole depth of the bowl, worked in a matted or cross-grain pattern of a very light order. This is repeated slightly on the stem in one or two places. It bears the words: "The gift of Thomas Hinde, Innholder." In height it stands $11\frac{3}{4}$ ins., and the widest diameter is $5\frac{5}{8}$ ins.; the depth of the bowl is $5\frac{1}{4}$ ins., and the hall-mark London, 1654.

The next cup is the Cooke Cup. The bowl is of similar character, slightly shallower, and the baluster varied by a straight collar with circular lines immediately under the bowl. In height it is $10\frac{5}{8}$ ins., diameter $5\frac{3}{8}$ ins., depth of bowl $4\frac{1}{2}$ ins., and it bears the London hall-mark, 1654.

The last cup in this group—all of which are in the very finest state of preservation, and bright in their coats of gilt, despite the wear of two hundred

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PORTRAIT OF
NICHOLAS
BERGUEM

and fifty years—is the well-known Osborne Cup (No. iii.). It is superscribed with the name of the donor and the date 1658. The rim of the bowl, like that of the Stockton Cup, is slightly curved for the lip. This particular cup bears the coat-of-arms of the Company, very finely executed. It is of the same height and diameter as the others, and bears the London hall-mark, 1658.

No. III.—THE OSBORNE CUP.

The straight-sided tankard illustrated (No. iv.) is gilt, and bears the inscription: "The gift of William Pennington." As a consequence of the very flat-topped lid, the thumb-knob is rather short and massive; the handle is large and well tapered, extending to the rim, which is flush, and finishes abruptly in two rows of reeding at the base. It stands some 6 ins. high, the broadest diameter is $5\frac{1}{2}$ ins., and the narrowest $4\frac{3}{8}$ ins. The hall-mark is London, 1661; maker, "P. B."

This specimen is very well preserved, and an admirable example of the style of its time. It is curious to notice the puritanical plainness of outline and design asserting itself thus determinedly in the whirl of the reign of extravagant Charles.

Among the fine and rare pieces owned by the Innholders' Company, a noteworthy treasure is the large "salt" of the reign of Charles I. (No. vii.). It is a perfectly plain vessel, circular in all its parts, of unique outline, unsurpassed for grace of proportion and excellence of preservation. Chief of the rival "salts" owned by the largest City Companies are the "Fizer" salt of the Saddlers, and the "Master's" salt of the Skinners; they are some forty years later than the Innholders' salt, and octagonal in all their sections. In the marginal tops they are also quite flat, while this piece rises gradually to the edge of the salt-bed. The high, square-sided, scrolled arms projecting in an outward and upward direction are supposed to have been placed there for the better covering of the salt itself by a pure white linen cloth. In those days it was of great consequence that the salt should be most carefully preserved. It stands $6\frac{1}{2}$ ins. to the rim of the salt-well, $5\frac{1}{2}$ ins. to the outer edge, which is slightly reeded. The diameter at the foot is $8\frac{1}{4}$ ins., and at the top $7\frac{1}{2}$ ins. It bears the London hall-mark of the year 1639.

No. IV.—OLD ENGLISH TANKARD.

Among the prized and charming silver of the Company, the "Anne Sweete" salt always takes the place of honour at the table, immediately before the Master. The term "Master's Salt," as generally used by the City Companies, referred to the donor rather than order of merit, as it was the custom for the Master or prime-warden to present the Company with a salt on the expiration of his year of office in the chair.

By reason of the frail vanity of human nature, many of these pieces are of the utmost value, for each retiring Master would engage the most cunning and capable artificers to design his gift, with a view to surpassing the efforts of his predecessors and astonishing his fellow-liverymen. The beautiful gilt "Sweete" salt may be called a perfect piece of old English silver (No. vi.); in its classic adornment and rich moulding it is a noteworthy example of the impressive Renaissance style, then first stirring in the world of English silver. Circular in section throughout, its construction is of four distinct pieces. It first divides about the salt proper, or column, which has a wide base with three feet formed of a claw and half ball. Above the first salt-well is a richly-moulded ring with four scrolled brackets supporting a domed covering edged at the base with oval mouldings. This dome contains another salt-well, which again has four scrolled brackets of a slightly less ornamental character supporting a small box. From this rise four

No. V.—THE GWALTER CUP.

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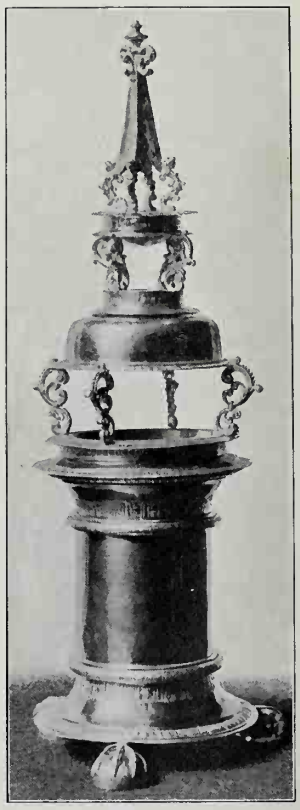
Arabesque terminal scroll brackets, which support the final crown. The weight is about 32 oz., the height 15¾ ins., the extreme diameter 4¾ ins., being the same at the base. It bears the London hall-marks, the letter "R" for the year mark (1614), and the inscription round the barrel of the salt proper is: "The guifte of Anne Sweete for her and her late husband, John Sweete, 1635."

The two plain gilt salts known as the "Waterworth" salts, bearing the name of "John Waterworth, 1626," are of very massive silver. The well-turned moulding and sensible proportions amply compensate for the lack of florid ornament. In diameter 2½ ins., they stand 3¼ ins. high, and bear the London hall-mark of the year 1626. Round the tip of the cup is inscribed the epitaph: "Though I be gone, remember me, for as I am, so you shall be. The Gift of Grace Gwalter in remembrance of her deceased husband, John Gwalter, the 27th daye of February, 1599." The stem is of the baluster pattern, the widest part being bulb-shaped, with deep vertical reeding, while below this is a raised design. The foot of the cup is repoussé, and terminates with a gadrooned and wide convex base. The hall-marks are London; year mark, 1599.

Among some of the most notable salts of another kind in existence are the "Trencher" salts, partaking more of the style of salt cellars. The Company own a set of one dozen of these Trencher salts, which, owing to their graceful shape and splendid preservation claim special distinction, and must secure the admiration of connoisseurs. Unlike many Trencher salts, which were triangular, and in other instances, domed, these have gently curving sides, with a concave sweep to the base, and the depression or well is sunk from a flat surface. Other Trencher salts, some fifty years later than those which I am now discussing, are of oblong octangular shape, some having rounded shoulders, some moulded. The Innholders' Trencher salts bear the Company's crest and the inscription: "Ex Dono E. J. Norman, 1684." They are marked with the London hall-mark, year marks 1681, 1683, 1684.



No. VI.—THE ANNE SWEETE SALT.

The fine gilt cup, which forms a conspicuous and beautiful object in the Company's collection, is a grandly-preserved piece of Elizabethan silver (No. v.). The bowl, which is repoussé, with scroll work and foliated ornament, has a couple of circular ridges, which serve to accentuate its depth. The Company's arms form a handsome ornament, and occupy in their escutcheon the entire width between the mouldings.

No. VII.—THE INNHOLDERS' SALT.

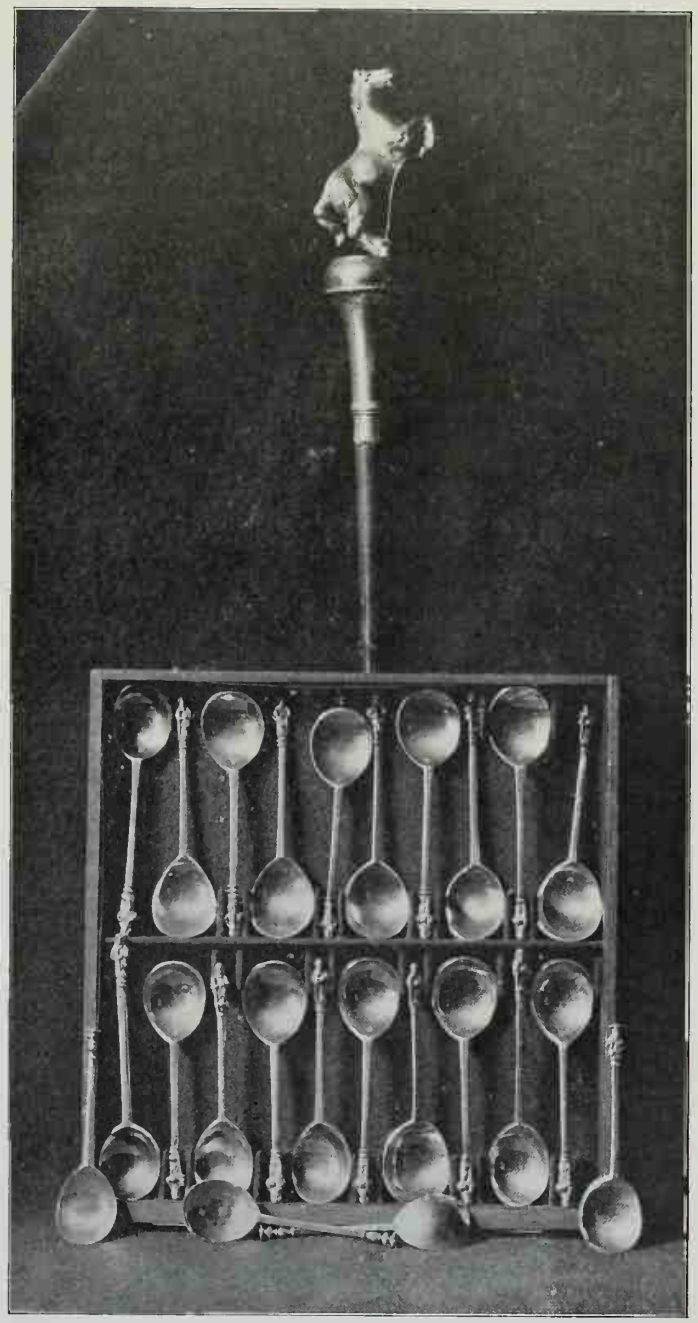
Illustration No. viii. shows the fine set of large spoons, more than twenty in number, and two of a set of baluster stem spoons, together with the mace of the Company, which is still carried on all official and festive occasions by the beadle. This remarkable collection of quasi-"Apostle" spoons is distinctly peculiar to the Innholders' Company, and as such possesses exceptional interest. All the large spoons in the case carry the figure of St. Julian, the patron saint of the Innkeepers, declared by tradition to have been the publican of the inn sacred to the Nativity at Bethlehem. The earliest record of the Innholders, or "Hostillers," as they were first called, is a petition to the Lord Mayor and Aldermen, dated December 12th, 1446, in the reign of Henry VI. In

another petition, dated 1473 (Edward IV.), it was desired by the Guild that they should thenceforth be styled "The Mysterie of 'Innholders,' instead of 'Hostillers.'" This was granted. In the sixth year of the reign of Henry VIII., December 21st, 1515, the Company received its first Charter of Incorporation. It was granted to the presiding Master and three Wardens of "The art and mistery of St. Julian le Herbeger of Innholders in the City of London." A further charter, exactly 148 years later, namely, December 21st, 1663, in the reign of Charles II., reciting the charter of Henry VIII., and also an act in Common Council, 1663, gives certain specified powers to the said "Fraternity or Guild of St. Julian le Herbeger of Innholders."

St. Julian, therefore, was the patron saint of the members, and to him are dedicated these fine spoons, surmounted by his effigy in gilt, every figure bearing the characteristic sign of a large broadsword. All except two of the spoons presented to the Company by brother Innholders bear the donor's name and the date of gift. The earliest is inscribed; "Sancte Julianne, Robart Shephard, 1561": and then follow "the gifte of Thomas Tilslang, 1562"; "John Fawcett, 1609"; "John Coope, 1614"; "Robert Wood, 1627"; "Thomas Lane, 1627"; "Samuel Nicholles, 1627"; "Edmund Tootye, 1627"; "The Guift of Walter Woodward, 1628"; "Innholders, 1658"; "Hugh Morgan, 1660"; Thomas Coles, 1660"; Samuel Orelby, 1660"; Michael Lunn, 1660"; "John Robinson, 1661"; "The Gifte of Richard Innwood, 1661"; "Richard Buckland, 1661"; "S. Gelianne, 1679"; "Sancte Gelianne, Bryan Howlson, 1689"; "S. Geliane Johan Wibom, 1691"; "George Tipping, 1692"; and "Gyles Spurle, 1693."

There are two other spoons, one of which is shown at the edge of the case. These are surmounted respectively by St. Peter with nimbus and his sign of the keys (year mark 1658), and of Our Lord. This figure, which also has a nimbus, has the right hand raised, but the orb is missing from the left. All the spoons have octagonal stems, the front and reverse sides being wider than the other six. Another set of five baluster top spoons, three of which in the illustration are lying at the foot of the collection and standing on the left respectively, bear London date marks 1600, 1638, 1639, and 1657.

The massive mace carries the rampant figure of a horse proper, one of the supporters of the arms of the Company, which are hereon engraved upon a large, well-shaped escutcheon. The base of the mace top is tabular in form, tapering outwards, and quite plain, with the exception of some slight engraving on the widest part. It has the London mark 1707 (Britannia standard marks) and the simple inscription: "Thomas Hill, Master."



No. VIII.—SET OF SPOONS AND MACE OF THE COMPANY.

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THE SOLON COLLECTION OF PRE-WEDGWOOD ENGLISH POTTERY. BY THE COLLECTOR.

PART I.

THIS summary description of a collection composed exclusively of such miscellaneous pottery as was produced in England before the ceramic industry had attained its highest state of development, cannot contain much that is new to an experienced connoisseur of the old English ware. What follows does not address itself more directly to the small group of specialists—all conversant with the knowledge of the pots and crocks they have sedulously garnered—than to the mighty phalanx of general collectors who have still much to learn on the subject.

While bringing together the fictile relics of the past, and including in his æsthetic selection the works of all times and all countries, the general collector has made, up to this time, an unaccountable exception in respect of the quaint earthen vessels of the old English potter. Disregarded or neglected, they have not yet gained admittance into the chief museums and galleries—particularly abroad, where they are absolutely ignored—in which, we feel sure, choice examples of them would figure with credit. Perhaps it might not be impossible to direct public attention to the artistic and historical interest offered by that underrated branch of the ceramic art; conscientious efforts made to that end should win many converts to the cause.

The first step to take should be the formation of comprehensive collections devoted to the illustration of the march and progress of English manufacture, in which the successive periods and the leading styles would be represented by well-selected specimens. At the present day, when the whole range of curio-hunting seems well-nigh exhausted, collecting old English pottery happens to be one of the last remaining fields of research into which an art lover, eager for discoveries and intent on pursuing the campaign with sagacity and perseverance, may still engage with a fair prospect of turning his labour of exploration to good profit. I do not forget that the movement I am advocating was initiated many years ago, and that the well-directed exertions of Sir A. Wollaston Franks, the Lady Charlotte Schreiber, Henry Willett, R. Soden-Smith, Professor A. H. Church, and a few other men of taste and special knowledge, has resulted in the completion of collections of commanding appearance. Such a conclusive recognition of the sterling worth of our national ceramics ought to have been sufficient to render the incredulous and the indifferent alive to the important place they should occupy in the general history of the art. Amateurs were somewhat remiss, however, in following the example given by these proficient leaders, and the earnestness of the early hour was soon to fade and slacken for want of implicit faith. It must be said, that good specimens have gradually been scattered in all directions, and that they are now becoming more and more difficult to obtain; truly, it wants a diligent shepherd to call back the stray sheep and muster them again into compact herds. Nevertheless, the task is by no means impossible to accomplish.

No. I.—MEDIEVAL COSTREL.

So far—making, of course, an exception for our national museums—no more than isolated series have been fully illustrated; the ideal collection which should comprise them all, and would tell the whole

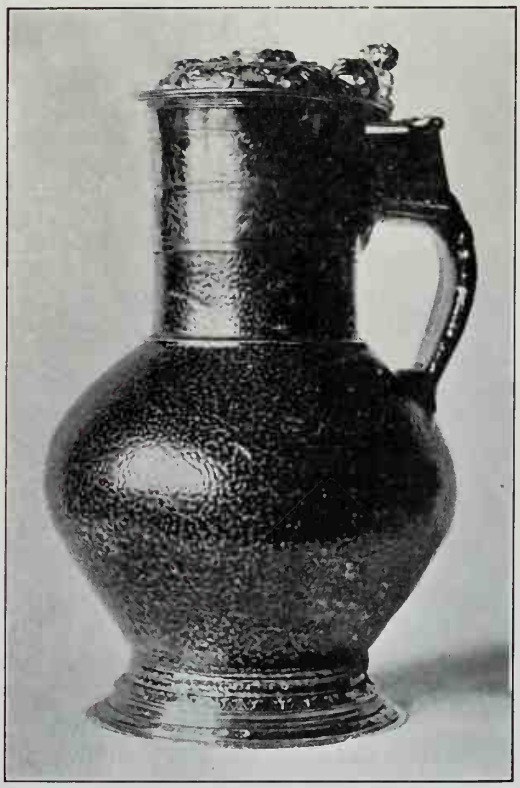
No. II.—GREEN-GLAZE PUZZLE JUG.

tale in an uninterrupted strain, should be constituted out of the still available elements. One hopeful feature in such a scheme is that the price the ware commands in the market has never approached anything like the sums readily given for ancient foreign pottery.

Now, when a fine piece of English ceramic—let us say, for instance, a good example of Salt-Glaze—reaches, in the auction-room, a figure equivalent to that obtained for a German stoneware jug; when we see our daintily-embossed and richly-coloured earthenware of the "tortoise-shell" period hold its own against the raging infatuation for old French and Italian faïence, then an intending collector may meet with chances unheard of in the present conditions of the market. Under such circumstances many a masterpiece of fictile workmanship will, in all likelihood, emerge from its hiding-place, either the ancestral abode of some ancient family, where it has long been treasured, or some private hoard of incongruous curiosities, to which it has been relegated for the gratification of a few provincial antiquaries and lost to the rest of the world.

In the meantime, we should proceed to gather, as rapidly as possible, such odds and ends as are still obtainable in the regular way. While we are neglecting to do so, the shrewd American is stedfastly purchasing, at an unduly cheap rate, the valuable remnants of a fast-diminishing store, which thus escapes piecemeal from our hands. Later on it will be too late for us to interfere, for, when the supply has come to a still lower ebb, contending with our cousin from beyond the seas for the possession of an exceptional specimen may prove hopeless; the preposterous sum he is always prepared to stake for the satisfaction of his fancy will, practically, throw us out of the competition. What has happened in the case of the original editions of our poets and novelists, nearly all gone to America, is in a fair way to happen with regard to our old ware. Unless we awake, in good time, to a sense of the danger, it will soon be as difficult to meet with a good piece of English pottery in England as it is at the present day to purchase a fine majolica vase in Italy.

I will now ask leave to take the reader through a cursory examination of my own modest show. It was brought together, at least as far as lay in one's power, on the lines already indicated. After I have



No. III.—ELIZABETHAN STONEWARE JUG, WITH SILVER MOUNT.

severally introduced to the notice of my indulgent companion, and elucidated with apposite remarks some of the typical items arrayed upon my own shelves—without forgetting to allude, by the way, to certain rare styles of manufacture, the "missing links" of which it has not been given to me to secure a representative—I trust that he will agree with me that taking good account of the technical superiority and skilful treatment of the ware, its decorative effect and its historical associations, a well-ordered assemblage of the works of the old English potter is deserving of a much higher degree of consideration than has ever been bestowed upon any collection of that kind.

The pre-historic urns still extant supply an obvious testimony to the antiquity of the art of pot-making in the British Isles. Several vessels of this description were unearthed from a table-land situated near Stoke-upon-Trent, between Trentham and Barlaston. It was on that spot that the Celtic tribes made their last stand against the Roman invaders. Little variety is to be noticed in the shapes of these cinerary urns, and the rudimentary traceries incised or impressed upon the surface do not differ much in their combinations. Judging from the imprints of very small fingers apparent in places, we may infer that the care of fashioning earthen vessels was entrusted to the women; the custom has persisted up to this time among savage races. The lord of creation did not demean himself to the base occupation of kneading the mud into shape; on him devolved the practice of the higher arts of glass-making, metal-casting, wood and bone carving, and so on. It is, no doubt, forthat reason that, while all the other branches of industrial art were steadily progressing and improving during the primeval ages, pot-making alone did not show any appreciable advance for many thousands of years.

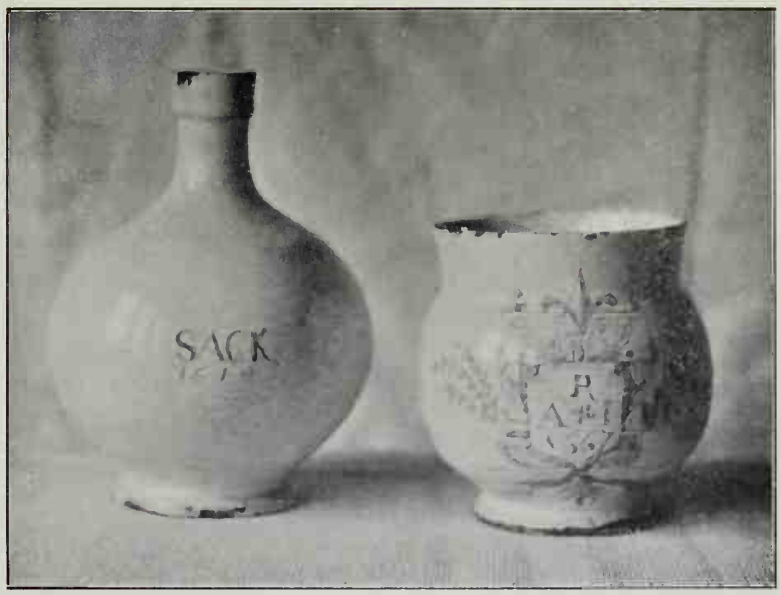
No. V.—FULHAM STONEWARE.

No. IV.—FULHAM STONEWARE.

The age of a mortuary vase is not, in any case, to be easily determined. From the fact that they are usually found associated with flint implements, they are all indiscriminately ranged under the common heading of "Pre-historic." Such a loose classification can scarcely be accepted. To know that the use of flint implements goes back to the remotest antiquity is no criterion in many cases; we must also remember that the stone hatchet remained the favourite weapon of the warlike nations of Northern Europe up to the sixth and seventh centuries of our era. Consequently, a Celtic or Saxon urn, primitive as it may look in its workmanship, is not bound to belong to the dawn of civilisation.

A few examples of Romano-British pottery have to be included in the collection as representing a very prolific period of the local manufacture; but their examination need not detain us long. That they were made in England—a fact often denied, particularly with regard to the embossed ware of a bright red colour, improperly called Samian—is proved by the numerous ruins of potters' kilns discovered in the Roman settlements. One must admit, however, that the style of the productions never lost its essentially Roman character.

To the fact, now established beyond a doubt, that this bright red pottery was extensively made on English soil, we may add the statement that it was within the precincts, and from the contents of the officina of a Northamptonshire figulus that a technical question, which had, so far, baffled the researches of potters and antiquaries, received a definite answer. Nothing but wide conjectures had been hazarded on the exact nature of the curious glaze peculiar to that pottery. The excavations made at Wandforth disclosed the substructions of a potter's workshop in a good state of preservation. The place had evidently been abandoned in haste while the regular work was in progress, and rows of pots of red clay, ready for the oven, were standing on the floor. Close by was the cauldron containing the substance into which they had been dipped. On being analysed the substance proved to be common borax. As for the method of applying the glaze, it consisted in dissolving the borax into water and immersing the ware into the solution. After it had been taken out and allowed to dry, it retained upon the surface but a very thin film of the glazing material. It was owing to that very thinness that the glaze presented, after the firing, such an uncommon appearance. The glaze is, as a rule, applied upon the pottery—with an exception for the process of glazing by evaporation—in the powdered state, either dry or held in suspension in water; under such conditions it is liable to form a thick deposit and to obliterate the sharpness of all delicate workmanship. We have experimented ourselves with solutions of borax, and obtained a very satisfactory result.



No. VI.—SACK BOTTLE

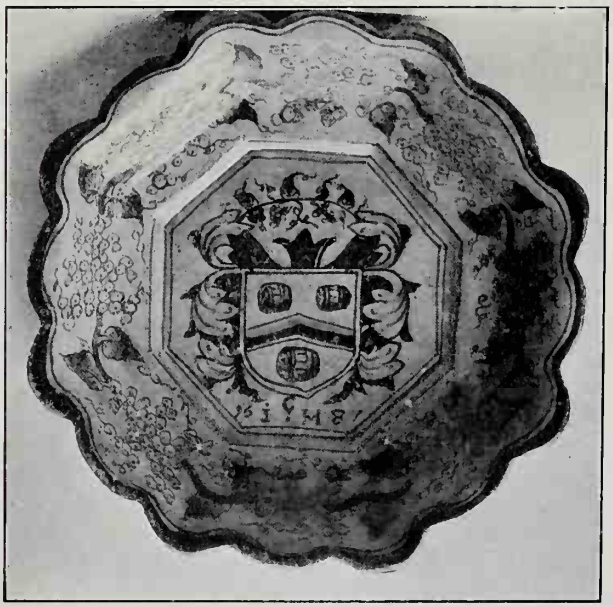
No. VII.—ENGLISH DELFT.

It is better to dismiss without further consideration the course of centuries which separates the Roman occupation from the medieval era. They have left little or nothing that could be of interest to the ceramic collector. Coarse vessels of baked clay were, as a matter of course, made during the interval. We are aware that the brick-maker never stopped plying a trade that could scarcely be dispensed with, and, if it were only by his hand, ill-shaped pots were produced to answer the very limited requirements of the times. But just as it is next to impossible to fix the age of a bat of clay fired into a brick, so would it be but futile to try and discriminate between such uniform fabrics of rude terra-cotta which offer no traces of ornamentation upon their rudimentary shapes, as represent in all countries the darker ages of the potter's art.

Yet if the wretched drudge of the brickyard could not be expected to depart from his inveterate routine, it is in his mate, the tile-maker, that we must recognise the probable reviver of ornamental pottery in England. Monumental churches were being built all over the land, and for their decorative embellishment the best craftsmen of the day had been called upon to display their wonderful ability. To make the pavement correspond in gorgeousness to the radient glow of the stained-glass windows and to the splendour of the frescoes painted upon the walls, a substitute for mosaics and coloured marbles, used at first but not easily obtainable, was found in sets of earthen tiles inlaid with intricate patterns of red and yellow colours. I have never heard that any example of a tile pavement has been discovered in the medieval buildings of the continent earlier in date than those exhumed from the ruins of Malvern and of Chertsey Abbey; these latter being by far the finest types of the kind. I have often thought that, considering that the French pavements of the earliest period have mostly been found in provinces then under English domination, it would be worth while instituting inquiries as to whether the art of tile-making had not been imported there from England—a point which has never been sifted before.

Some rare jugs, covered with green glaze, in the shape of mounted knights wearing the costume of the twelfth and thirteenth centuries, are known to be contemporary with the earliest tile pavements.

From that moment the use of earthen pots spread in all classes of society. Foreign travellers report, as a peculiarity of the English people, that "they drink out of green glazed jugs; the richer classes having them mounted in pewter and silver." In the York Museum are preserved a number of large pitchers of the kind, greatly varied in shape and quaintly adorned with modelled and stamped ornamentation. The fact of their having been buried at the very place where they had been made has saved them from the destruction which has annihilated all other examples of a production probably considerable. Of the two specimens here given (Nos. i. and ii.), one is a drinking flask, called a costrel, made with the clays employed by the tile-maker; the other is a green-glaze puzzle jug, bearing the date of its making, 1571—a rare occurrence in early English pottery.



No. VIII.—ENGLISH DELFT. THE BREWERS' ARMS.

To the indifference often shewn by the Englishman for the productions of his native country may be ascribed the disappearance of the earthen vessels which filled the houses of their ancestors during the Tudor and Elizabethan periods. Foreign importations were better appreciated; jugs of plain stoneware were garnished with parcel-gilt mounts. Special mention of such jugs is found in the wills of the sixteenth century, and fine examples of them have come down to us (No. iii.). But the continental potters who came over and settled in England do not appear to have been rewarded with success. Graspar Andries and Guy Janson, not to speak of many others, are known to have established at Norwich in 1570 the manufacture of pottery after the fashion used in Flanders, and made a kind of highly decorative ware which they called "les poteries gracieuses de la reine Elizabeth." All traces are lost of these productions. It may be, however, that some specimens have found a resting-place in ceramic collections, where they are described as having a French or a German origin. We have never formed an exact appreciation of the part assumed by English ceramics at the glorious period of the Renaissance. We have never attempted to find out who were the makers of those highly-valued pieces particularly specified in old inventories as being made of "Terre d'Angleterre."

Stoneware was, undoubtedly, manufactured in England towards the second half of the seventeenth century as a check to foreign importation. Whether the first patents taken in connection with that manufacture resulted in its regular establishment has not yet been clearly demonstrated. We must come to the days of John Dwight to see stoneware produced in England with a beauty scarcely equalled by the parent ware of Flanders and Germany. John Dwight, like Luca della Robbia, Palissy, Böttcher, and other great figures in the ceramic history, had not been brought up as a potter; he was a child of circumstances. An M.A. of Christ Church, he left Oxford to fill the position of secretary to two successive Bishops of Chester. In 1671 we find him at Fulham, at the head of a manufactory of stoneware in full working order. The Company of the Glass Sellers of London agreed to take only his ware, and to refuse in the future all that which came from foreign parts. From this it can be inferred that he was in the position of producing a considerable supply. Yet, had it not been for the discovery made at Fulham, in 1862, of a store of twenty-eight pieces, mostly his own work, which had been carefully preserved by his descendants, we should be as ignorant of the precise quality of Dwight's stoneware as we remain with regard to the characteristics of the lost pottery, said to have been made at an earlier period, but still waiting for identification. I need not describe here the admirable statuettes, the life-size bust, the touching effigy of his daughter Lydia, and other pieces included in the Fulham "trouvaille"; the best part of it is now exhibited in the British and South Kensington

MRS. BENWELL.

Fac-simile of the colour-print by W. Ward after John Hoppner, R.A.

From an impression in the possession of Mr. Frank T. Sabin.

[illegible] covered with green glass, in the [illegible] kinsfolk wearing the mounts of [illegible] centuries, are known to [illegible] with the earliest [illegible] pavements.

From this moment the use of earthen jars spread [illegible] Foreign travellers report, [illegible] the English people, that "they [illegible] out of green glazed jars; the richer [illegible] them mounted in pewter and silver." In the York Museum are preserved a number of large pitchers of the kind, greatly varied in shape and quietly adorned with modelled and stamped ornamentation. The fact of their having been unused in the very place where they had been made has saved them from the destruction which has annihilated all other examples of a [illegible] probably considerable. Of the two specimens here given (Nos. i. and ii.), [illegible] is a [illegible] dark called a [illegible], made with the clays employed by the tile maker; the other is a green glass [illegible], [illegible] the state of its making, 1571 [illegible] in early English pottery.

No. VIII.—[illegible]

To the indifference [illegible] shown by the Englishman for the [illegible] in his native [illegible] may be ascribed the [illegible] of the earthen [illegible] which filled the [illegible] of their [illegible] during the Tudor and Elizabethan periods. Foreign importations were [illegible] appreciated; [illegible] of [illegible] were [illegible] with [illegible] mounts. Special [illegible] of such [illegible] is found in the wills of the [illegible] century, and fine examples of them have come down to us (No. iii.). But the continental potters who came over and settled in England do not appear to have been [illegible] with success. Gaspar Andries and Guy Jasson, not to speak of many others, are known to have established at Norwich in 1570 the manufacture of pottery after the fashion used in Flanders, and made a kind of [illegible] decorative ware which they called "les [illegible] gracieuses de la reine Elizabeth." All types are [illegible] of these productions. It may be, however, that some specimens have found a resting-place in ceramic collections, where they are described as having a French or a German origin. We have never formed an exact appreciation of the part assumed by English [illegible] at the glorious period of the Renaissance. We have never interested in find out who were the makers of those highly-valued pieces particularly specified in old inventories as being made of "Terre d'Angleterre."

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Painted by J. Hoppner. *Engraved by W. Ward.*

Mrs. BENWELL

Museums. Enough to say that they are all masterpieces of the art, each of them being an example of a special body, differing in tint and texture, but equivalent in technical perfection. A single object from the find came into my possession. It is a small bottle of marbled clay; but precious as it may be to me as a "memento," it is too insignificant to be reproduced.

Many stoneware jugs, in the German style, some of them bearing the medallion portrait of William III., or the crowned monogram "W.R.," are in the collection of which I write. They may be ascribed to Dwight's manufacture; but there will always be a doubt about them; the style and body of his statuettes is so vastly superior that they afford no test by which we could determine his regular production.

Contemporary writers have credited John Dwight with having discovered the secret of translucid porcelain. Certain diminutive jugs, of a shape usually reserved to stoneware, of an uncommon quality of paste, and having the appearance of imperfect experiments, have been at one time considered as the trial he made in that direction. I had what I then esteemed the good fortune of adding one example of these rare jugs to my collection, but I must confess that before long I had lost faith in its English origin.

I will now pass hastily under review the specimens constituting the group of stoneware, and name successively the interesting drinking mugs bearing portraits of Queen Anne, accompanied with loyal inscriptions, which may also be attributed to Fulham at a later date (Nos. iv. and v.); the Nottingham ware, shining like bronze and ringing like a bell, in which must be included the huge and unseemly beer jugs, the body of which was made rough with pot shreds; and lastly the various pieces made at Brampton, Chesterfield, Mortlake, and other places where stoneware has been for more than a century the staple article of manufacture.

Delft-ware, an imitation of the Dutch faïence, was produced in England, although its makers had to work under some technical difficulties. The body of the ware has to be made of a rough and porous clay of a calcareous nature, well adapted to receive the white and opaque staniferous enamel which imparts to it a smooth and glossy surface. As the calcareous clays do not exist in the soil of Great Britain, the ordinary potter's clay had to be used instead, but not without disadvantage. In spite of such a serious impediment, the manufacture of English delft took a firm footing in the country. At the beginning of the eighteenth century the "white potters," as the makers were called, occupied over twenty factories in Lambeth alone.

Considering that the first patent for "the making of porcelain and earthenware after the way practised in Holland, which has not been practised in our kingdom," was granted to one Arienz van Hamme, in 1667, one may wonder that so many pieces inscribed with a much earlier date appear in the catalogues of our museums as English Delft. They are pieces bearing English names and inscriptions, and their painted decoration differs, obviously, from the style of the Dutch faïence. It is probable that they were imported in the plain state and decorated by English hands to suit special purposes. Many specimens belong to that hybrid class, namely, the sack bottle, 1649 (No. vi.) and the drinking jug (No. vii.). As to the dish painted with the brewers' arms, encircled with a wreath of hops, 1681 (No. viii.), it may be taken as a good representative of the genuine manufacture. Presentation pieces, some of which are still in existence, were made at Lambeth for the masters of the City Guilds, of which they bear the coats-of-arms. To the fact that the subject of Adam and Eve in the Garden of Eden figures on the shield of the Fruiterers' and Greengrocers' Company, I am inclined to attribute the many specimens of dishes painted with that subject, which made of each an appropriate present to offer to one of the members of the Guild.

With the accession of William of Orange to the throne of England the manufacture took a much larger extension. The monarch was wont to give away a quantity of faïence dishes upon which his image was painted by the side of that of his royal spouse—a means to increase his popularity and also to foster the introduction of one of the industries of his native land. They are by no means uncommon at the present day; those which make part of my collection are much varied in design.

Later on the fine Delft made at Bristol became known all over England; a few genuine examples of very good quality were presented to me by Mr. Edkins. It was in the Liverpool factories that the ware received its highest improvement; punch bowls of enormous size, fancy vases, inscribed puzzle jugs, etc., were currently produced; one must acknowledge that for brightness of glaze and purity of colour they have nothing to envy in their continental models. It must, also, be remembered that it was upon Liverpool Delft tiles that were made the first trials of transfer painting—trials so successful from the first that their technical perfection has never been surpassed.

(*To be concluded.*)

MANUSCRIPTS IN THE BRITISH MUSEUM.*

BY EDMUND BISHOP.

ALTHOUGH the third series of "Illustrations of Illuminated Manuscripts in the British Museum" does not contain any single plate so popularly attractive as the miniatures from the Valerius Maximus in the second series, it is at once the richest and most interesting of the *fasciculi* yet issued. In view of the abundance of available material and the (at times somewhat unreasonable) exclusiveness of the different tastes to be consulted for, the task of selection is difficult. To one, only the pretty pictures of the fourteenth and fifteenth centuries will be deemed admissible; to another, the history of books and book-making as such makes an appeal; a third looks to find illustrations of the life of successive ages as tastes or fashions are developed or decay. These various demands are all taken into account, as will, I trust, appear on a rapid review of the fifteen plates of which this issue is composed.

Mr. Warner has been well advised in giving (plate i.), in addition to the plate from the Lindisfarne Gospels in Series II., a further example from the same volume. In those days, early in the eighth century, the Irish represented the scientific element in Western Europe, in however rudimentary a fashion, and however imperfectly seconded by the means at disposal; but theirs was a science divorced from observation of common objects in nature. The great composition here reproduced exhibits somewhat mathematical ideas of beauty of form in a singularly elaborate combination of straight lines and angles, interlacings and curves, sparingly relieved by drawings that would seem to represent the abstract idea of a bird in the mind of the artist; but the whole puzzle is so combined as to produce, in spite of the rather harsh tone of the red employed, the effect of exquisite harmony; and it affords a marvellous specimen of the skill, the patience, the limitations, and the spirit of the ancient Irish limner.

The next plate (ii.) is taken from a Gospel Book of the ninth century, in two volumes, whereof the Museum possesses the second. To judge from the press mark, "A II.," on the edges of the leaves, it must once have been the corner-stone of the library to which it belonged. As a rule, the use of purple vellum, generally dark or blotchy, tells rather for splendour than for beauty; and, indeed, recent writers inform us that it was an invention to induce

In omnibus
requiē quesiui
et in hereditate
dni morabor. tunc
precepit 7 dixit mihi
creator omniū 7 qui
creauit me requeuit i
tabernaculo meo. Et
dixit mi in iacob habita. 7 in israel hereditare. 7 i electis meis

No. I.—THE SFORZA BOOK OF HOURS. LATE FIFTEENTH CENTURY.

* "Illuminated Manuscripts in the British Museum." Fifteen plates in gold and colour, with descriptive text by George F. Warner, M.A., Assistant Keeper of Manuscripts. Third Series. Printed by order of the Trustees, 1901.

illustrious children to learn to read, or barbarians to admire. In this case, in two out of the four miniatures in the manuscript, the purple, bright in tone and smooth in its application, is used merely as a background to bring the ornamental initials into relief. As a Carolingian production, it, of course, shews a combination of different elements, the Irish influence betraying itself in the chain-work of the borders and letters. This plate of one of the purple pages, for mere harmony of colour, is, to my mind, the most beautiful of the present series; in a sense, the *fac-simile* is more happy than the original in its actual condition, for the silver on which the effect of the whole so much depends, has in the manuscript itself become, as usual, dull and dark, though in certain lights its due value in the composition can be still caught.

No. II.—MINIATURE OF THE RESURRECTION OF OUR LORD. THIRTEENTH CENTURY.

A jump of two centuries brings us to the next plate (iii.), a leaf from a Canterbury Cathedral psalter of the eleventh century. The illuminations of this manuscript betray at once the time of its production and the division of minds in that community soon after the Conquest — that difference between the old English and new Norman spirit of which (to turn to another sphere of activity) the biographies written by the monks Eadmer and Osbern are, when closely examined, found to be an exemplification. In the manuscript in question two representations of the Crucifixion display the two different styles in art: in one of these, a specimen of what may be emphatically called the characteristic English style, the drawing is the main feature, even when the subject is treated in a more or less conventional manner; in the other, a rich or strong effect is aimed at. The specimen selected for reproduction belongs to the latter style, and consists of an elaborate initial and ornamented border that give a satisfactory and favourable idea of the time of transition. The mere power to draw from that time rapidly declined; and as it is the wont of some architects to distract the attention from the weakness of the lines of their buildings by a profusion of detailed ornament, so, too, the decline in England in mere power to draw was hidden by the free use of gold and strong colours. The progress of taste in this direction is shewn by two illuminations from an English psalter of the twelfth century, reproduced in plate iv.

The fifth, taken from the Arnstein Bible of the close of that century, comes from a different—it may be almost said an antagonistic—school, already illustrated in the second series by a miniature from the slightly earlier Bible of Floreffe. Arnstein, in Nassau, and Floreffe, near Namur, were houses of the order of White Canons of Prémontré, founded by St. Norbert. This institute was designed for clergy who should partly live in monasteries and partly serve parishes, whilst that of the White Monks or Cistercians was designed for a life of entire withdrawal from the outer world; but both were a reaction in favour of simplicity as against the complexity and the "pride" of contemporary ecclesiastical life. This tendency manifests itself in the manuscripts they wrote and the style of art they adopted; but there is a wide difference in the respective conceptions of simplicity of the White Canons and White Monks,

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exhibiting itself in a clear manner in the ornamentation of their books. The Cistercian rigidity was absolute, and in the fundamental statutes of the Order the scribes were directed to "let the letters be of one colour, and not painted." Still, human ingenuity once resolved is a match for most laws of this kind, and as it was not prescribed that all the letters of a word or all the words of a phrase should be of the same colour, and that there should be neither border nor superfluous line, the Cistercian scribes still found room within these narrow limits for the exercise of good taste or the production of artistic effects. The Order of Prémontré had no scruples so minute: the productions of its *scriptoria* during the century of their full activity rivalled those of the old-established monastery or cathedral. In the early decades of the thirteenth century this zeal slackened; one of the last representatives of the old school was Abbot Emo, of Hortus Floridus, in the diocese of Utrecht, who, though abbot, continued to the day of his death to busy himself in writing books for the library, foreseeing, as he said, that the times were at hand when this kind of work would be abandoned by the brethren. He had adopted the practice as a student at Oxford and Paris, where he and his brother, Addo, devoted half the night to sleep and half to copying manuscripts whilst the other slept. The finest productions of these Prémontré copying schools are the Bibles, of which the British Museum possesses three; those of the abbey of Park, near Louvain, dated 1148; and those of Floreffe and Arnstein. By themselves they will deserve a study as an illustration in particular of a struggle of the styles. Here it may suffice to give such indications as may shew the value and character of the initial reproduced in plate v. from the Arnstein book. A difficulty in regard to the nature of its ornamentation seems to have occurred at the very beginning of the first volume; for at folio 4*b* is a faint, but fine, outline sketch of a seated figure, evidently copied from some manuscript of an earlier (seemingly Carolingian) school, not improbably from that old Bible, "volumen vetus," containing both the Old and New Testaments, which stands as a first item in the thirteenth century catalogue of the Arnstein Library, but was superseded by the Bible now in the British Museum. At folio 4*b* someone whose word was authoritative intervened, the sketch was left unfinished, and henceforward the initials and illuminations are exclusively in a style that had developed among the brethren of Prémontré in consonance with their original spirit. Simple though this style is, it cannot, I think, fail to secure the suffrage of even the fastidious taste. These compositions, sometimes square, sometimes of the shape shewn on the plate, consist of initials with interlaced work of conventional stem and leaf, and are drawn in outline

No. III.—RACIONALE DIVINORUM OFFICIORUM. FOURTEENTH CENTURY.

in light red, at times very partially shaded or heightened in the same colour. These drawings stand out in the purity of the fine vellum from a background of pale and delicate blue or green, sometimes with a slight relief of palest yellow, but gold is wholly eschewed. Occasionally (but sparingly) animal forms are introduced; and very rarely the human figure, which in one or two cases shews indications of a type that is ultimately

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No. IV.—PSALTER OF HENRY VI.
EARLY FIFTEENTH CENTURY.

Byzantine. The initial chosen for reproduction is not the most characteristic (indeed, it stands alone), but it is the most interesting, in these two Arnstein volumes, as being the meeting-ground of the two styles: minus the figures, in composition and drawing it resembles the initials in the first volume, whilst in colouring and enrichment of gold and silver it is of the ordinary twelfth century type. The style observed throughout the first volume is otherwise continued in the second, though with less care and delicacy of execution, but the blazing richness of the nearly full-paged miniatures prefixed to the four Gospels would have done credit to the most ambitious limner of an old-established Benedictine scriptorium. The Park Bible shews an exactly contrary process, the style of the Order not asserting itself until the third volume; the ornamentation of the Bible of Floreffe, on the other hand, is entirely of this latter school, though rougher and in character more simple than that of the Arnstein book.

The thirteenth century brings the advent of the professional miniaturists, and the writing and painting of books becomes an ordinary branch of commerce; hereafter there is more art, doubtless, but less of individualistic character; and whilst it is certainly true that the illuminator comes by and by to attain to the rank of an artist, it is also henceforward commonly not a difficult matter to discern the trade-mark. Plates vi. and vii.—the former drawn from a German, the latter from a French manuscript, both of the thirteenth century—seem to supply specimens of work of the old and the new, the professional and the commercial schools of book makers. All that survives of the first manuscript is a set of sixteen miniatures representing the life of our Lord (*see illustration No.* ii.), "no doubt at one time prefixed to a Latin psalter; the verso sides, which were left blank, being now partially covered with portions of a breviary written in the fifteenth century." These remains are just such material as would form the proper subject of a dissertation in form; but where a hand such as Mr. Warner's exercises so strict a control over itself as in the text accompanying this plate, it is a simple dictate of good sense to exercise in this place the discretion of entire reserve, unless it be to express a wish that the scene of the Scourging or the Crowning with Thorns, with the figures of the soldiers so powerfully drawn and shewing such traces of the influence of Byzantine models, had been chosen for reproduction rather than the Resurrection. No contrast can be stronger than that afforded by the contemporary French manuscript, also a psalter, which supplies the three initials given in plate vii. (one of these initials is reproduced in colour on page 259). Here is fine and delicate drawing of figures in helplessly awkward pose, but the effect of the miniature mainly depends on the background. The diaper work is not of that dazing gold and feeble pink or bright blue to be seen so commonly in fine French books. Here it is the finest reticulation of colour on colour, exquisitely subdued in tone, red and blue and grey; of such fineness and perfection in the original, as, notwithstanding the excellence and beauty of the plate, no mechanical reproduction can render.

With these should be compared the initials of plate ix., from an Italian manuscript of the fourteenth century (*see illustration No.* iii.), brilliant, effective, and commonplace, and that of plate xii. This page is taken from a much more interesting volume, the identical copy of the translation into Spanish of the Ethics of Aristotle by Don Carlos, Prince of Viana, which once formed part of the Prince's own library. Don Carlos was a favourite nephew of that Alfonso, King of Aragon and Naples, who, in the year 1442, founded in Naples the first literary Academy of Italy, called after himself the *Accademia Alfonsina*, in connection with which he established a famous library, greatly enriched by his son and successor, Ferrante, the remains of which are now to be found for the most part in Paris. On the realization, or rather partition, of the effects of Don Carlos, in order to meet his debts on his decease, the volume at the Museum was valued at 130 libras, more than twice as much as any other book in the collection. The style of its ornament, at first strange to English eyes, gains greatly on familiarity, and I almost regret that two or three of the minor ititials, not heightened with gold, and depending for their effect largely on the utilization of the mere vellum on which they are painted, could not also have been reproduced.

The six remaining plates are devoted to those pictures from the manuscripts of the thirteenth, fourteenth, and fifteenth centuries, which everyone admires and enjoys: two from the "Sforza Book of Hours," one here reproduced (*see illustration No.* i.), the other a St. Gregory in brightest red and gold and blue, and a border, shewing two peacocks, the shimmering beauty of which is rendered in a surprisingly fine manner; an elaborate view of the Tower, London Bridge, and the city in the distance, Flemish work of about 1500 (*see illustration No.* v.); a leaf from the wonderful thirteenth century Bible, of which part is at Oxford, part at Paris, part in the British Museum. Another miniature from the

DES nouuelles Dalbyon
SIl vous en plaist escouter
Son frere & mon cõpaignõ
Alchiez qua mon retõner
Ly este sera la mer
Ecu a loyeuse chiere

No. V.—THE TOWER OF LONDON; FROM A BOOK OF POEMS BY CHARLES, DUKE OF ORLEANS. ABOUT 1500 A.D.

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fourteenth century, St. Augustine, *De Civitate Dei*, is a good example of that nice nondescript and painstaking work so common in an age so fond of such pretty things; finally, a plate from the Psalter of King Henry VI. in his very young years, now among the Cotton MSS. (*see illustration No.* iv.), in several miniatures of which the King appears as a chubby-faced cherub, robed in the arms of France and England as though he were encased in a tabard.

But there is a serious drawback to the publication here reviewed: the plates are so few in number, whilst the treasures of the Museum are almost inexhaustible. There is another just as grave: the *fasciculi* have run rapidly out of print, and are to be purchased second-hand only at an exorbitant price. This may seem quite a satisfactory result to the British Museum and to the authority immediately responsible for the publication itself; but it is not so satisfactory from the point of view of the mere outsider. Having had a taste of what is to be had, the public is evidently disposed to call for more, and to expect that its demand—provided it continues as willing as it has shewn itself hitherto, to pay the price—may be considered wholly reasonable by those concerned. Speaking generally of the later miniatures, those of the fourteenth and fifteenth centuries, it is precisely the very finest and most interesting—the infinitely delicate landscapes, the figures with most of character—that cannot be so successfully rendered in colours. Will it not be possible, when the first volume is finished, to extend the publication, and along with the select and admirable plates in colour as issued hitherto, to have a series—a more comprehensive series—of photogravures? Those exquisite reproductions from books written and painted for various members of the house of Este recently given in the twenty-first volume of the Austrian "Jahrbuch der kunsthistorischen Sammlungen," are an example of what I mean. If in Paris or Vienna such things can be successfully done, cannot the eyes and hands of English operators be taught to do things finely too? But, in case of such extension of the present plan, we cannot on any account afford to lose the detailed notices of the manuscripts sampled, concise, full, and directive, which add so much to the character of the publication and, in a simple form, give it, what to the detriment of so much of our English work we so often miss, a "scientific" value.

NOTES ON ILLUSTRATIONS.

No. I.—Page of a Book of Hours, in Latin, including the Hours of the Holy Cross, the Holy Spirit, and the Blessed Virgin, together with Lessons on the Passion, Prayers to our Lord and the Virgin, Memorials of Saints, the Penitential Psalms, the Litany, and the Office of the Dead. Italian MS. probably written about 1490 A.D. for Bona of Savoy, wife of Galeazzo Maria Sforza, Duke of Milan (1444-1476). Afterwards the property of the Emperor Charles V., for whom some additional leaves were inserted.

No. II.—One of a series of sixteen miniatures, illustrating the life of Christ, formerly part of a Latin Psalter. A German MS. of the thirteenth century.

No. III.—Initial letter from the "Racionale divinorum officiorum," by Guillaume Durand, or Duranti, Bishop of Mende from 1285 to 1296; in eight books. An Italian MS. of the fourteenth century.

No. IV.—Page of a Psalter, in Latin, with the Canticles, Athanasian Creed, and Litany. (The MS. is now imperfect.) It was written and illuminated in France, about 1430 A.D., for Henry VI., of England, who is represented as a child in several of the miniatures. The page illustrated contains one of the portraits of the King, by whose side stands St. Katharine, name-saint of his mother.

No. V.—Page of a Book of Poems in French, with three in English, by Charles, Duke of Orleans, who was taken prisoner at the battle of Agincourt in 1415, and remained in captivity in England, chiefly in the Tower of London, until 1440. The poems are followed by three pieces in French. The MS. was probably executed by Flemish artists in England about 1500 A.D., and was intended for Henry VII. or for his son Arthur, Prince of Wales, the arms and devices of both being introduced into the borders. The page illustrated shows the Tower of London, with a view of London Bridge and the city beyond.

Colour-plate.—Miniature-initial and part of a page from a Latin Psalter written and illuminated in France about the middle of the thirteenth century for an abbey of nuns. The book also contains the Canticles, Athanasian Creed and Litany, and is preceded by a Calendar.

[*The illustrations are reproduced by kind permission of Mr. Warner and the Trustees of the British Museum.*]

THE KELMSCOTT PRESS.

BY FRANK RINDER.

William Morris was a many-sided man, overflowing with vitality. That to which he set his hand or his mind was carried through to the utmost of his ability; there was no half-heartedness, no looking backwards for him. It may well be that in the future his name will be paramountly associated, not with prose or poetic writings, not with designs for house decoration and the disappearance of the age of antimacassars and Berlin wool-work, operative as was his influence in these directions, but with his achievements as a printer.

The Kelmscott Press was the issue of a long-standing hope. As fellow-student at Oxford with his life-long friend, Burne-Jones—almost simultaneously they abandoned the idea of a clerical career—he delighted to turn over the pages of fine manuscripts in the Bodleian, especially a thirteenth century Apocalypse; and not a few volumes exist which bear witness to the mastery he himself attained as a caligrapher, among them a transcription of Fitzgerald's "Omar." Early in the seventies, an excellent example of Aldus's craftsmanship in his hands, he exclaimed to a friend, "Ah! I wish I could get my books printed like that."

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Written and illuminated in France about the middle of the thirteenth century.

(*See page 256.*)

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Beatus
uir qui non
abiit in cō-
silio impiorum.
et in uia pec-
catorum nō
stetit: et in ca-
thedra pestilē-
tie non sedit.
Sed in lege
domini uoluntas eius: et in lege eius me-
ditabitur die ac nocte.
Et erit tanquam lignum quod plantatū
est secus decursus aquarum: quod fruc-

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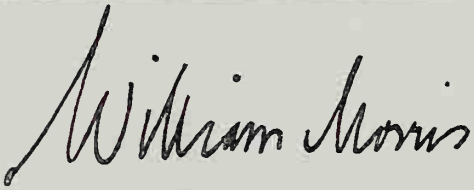
Kelmscott Press—work already done most admirably and exhaustively by Mr. S. C. Cockerell, Secretary of the Press, and helper of William Morris in manifold ways, in the last book issued, which begins with a note by Morris himself on his aims as a printer. Brief allusion to some points of interest must suffice Time and again, those who knew Morris prior to the eighties heard incisive, perhaps exaggerated, criticisms of the then accepted methods of printing. But years elapsed ere freedom from responsibility in other directions removed the obstacles to the long-wished-for founding of a Press. Meantime, however, Morris brought together a fine collection of early-printed books and MSS., some of them sacrificed later to provide funds for his social campaign, others dispersed by Messrs. Sotheby — an event which ranked as one of the chief of its kind — in 1898. Those who turned over the pages of these Morris books, each acquired with the direct object of studying typography, will recall the pencilled comments on many a margin and title-page, indicative of prolonged and heedful examination, of swift appreciation. In due time the seed thus sown bore fruit: for the last six years of his life Morris devoted a large proportion of his energy to printing.

From an unpublished photograph.



The idea having taken definite shape, he confronted with determination the myriad difficulties; and, aided by Mr. Walker, who declined actual partnership, matters progressed apace. His ideal of the book beautiful involved the consideration of four things: "The paper, the form of the type, the relative spacing of the letters, the words, and the lines; and, lastly, the position of the printed matter on the page." As to the paper, he determined that it should be hand-made, alike for the sake of durability and appearance; that it should be wholly of linen; "hard"; that it should be laid, and not "wove." In these decisions, arrived at independently, he found himself in accord with papermakers of the fifteenth century, and hence took as model a Bolognese paper of about 1473. As an instance of the extraordinary care given to detail, it may be said that the wire moulds used in the manufacture by Messrs. Batchelor were woven by hand, in order to reproduce the slight irregularity in the texture of the early paper. "By instinct, rather than by conscious thinking over it," the first type designed was Roman, based on that used by Jenson, 1470-6, photographic enlargements of which Morris traced over many times before designs were begun. The aim was to produce letters "pure in form;

severe, without needless excrescences; solid, without the thickening and thinning of the line, which is the essential fault of the ordinary modern type, and which makes it difficult to read; and not compressed laterally, as all later type has grown to be owing to commercial exigencies." This Roman type is known as the "Golden," because "The Golden Legend" was to have been the first work produced by the Press.

The Troy type, so called because initially used for Caxton's famous translation of Le Fevre's "Recuyell," is the outcome of careful study of the splen-

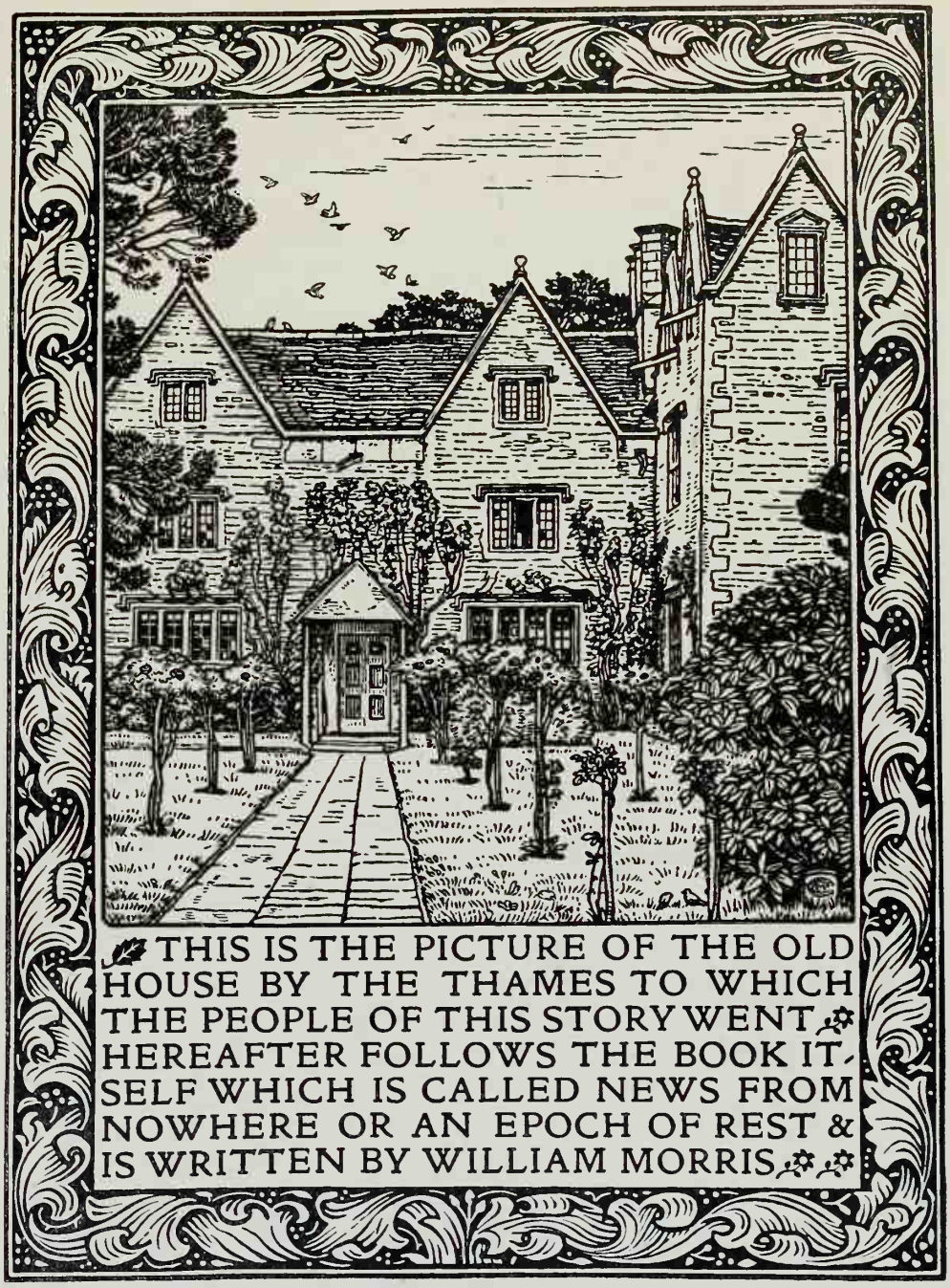
14, UPPER MALL, HAMMERSMITH,
FORMERLY THE PREMISES OF THE KELMSCOTT PRESS.

did early founts of Schœffer, Zainer, and Koburger; and it is fitting that these bold and individual designs should have been used first for a reprint of the earliest printed book in the English language. The Gothic type, of Great Primer size, stood first in Morris' esteem; and although, in part by reason of unfamiliarity, no doubt, only one person here and there thinks that he redeemed it entirely from the charge of unreadableness, this was to a considerable extent achieved by the abandonment of contractions and tied letters. The Chaucer type is similar to the Troy, save that it is Pica instead of Great Primer size.

As to spacing, in order to avoid white spaces between the letters so large as to mar unity of effect, Morris determined that the "face" of the letter should be as nearly conterminous as possible with the "body," that the lateral spaces between the words should suffice only to make a clear division, and should be approximately equal. "Leads" were sparingly used for a similar reason, and in the 16mo books dispensed with altogether. The position of the matter on the page was rightly deemed of the first importance. An examination of the Kelmscott books will show that the inner margins are invariably the least, those at the top, the outer sides, and the bottom increasing in the order named. The respective measurements of the Chaucer, for instance, are 1 in., $1\frac{3}{8}$ in., $2\frac{3}{4}$ in., and 4 in. Had Morris lived, it is quite probable that he might have fulfilled his intention of making ink for the Kelmscott Press books. That which he adopted, after many trials, was an ink from Hanover, to whose uniform blackness and rich effect the products of the Press amply testify. If we place one of these books side by side with the fine Edinburgh edition of Stevenson's Works, the excellence of the ink becomes the more apparent.

Although in the Note from which we have quoted Morris makes direct allusion only to the points on which I have touched, and to the "inimitable woodcuts" of Burne-Jones, his passion to send out what Ruskin might have called books righteous throughout was hardly less noticeable in other directions. Fine vellum was procured from Rome, on which were printed the half-dozen copies of the first book and two or three of the second; but because of the requirements of the Vatican, a second supply could not be obtained. In vellum for bindings Morris preferred those skins which show the hair-marks—a preference which has since become a vogue among collectors. Again, the silk ties, of red, blue, yellow, and green, were especially woven and dyed, we may take it without aniline ingredient, to his order.

The moment is particularly fitting for a review of the great Kelmscott enterprise, inasmuch as on November 4th Messrs. Sotheby dispersed a portion of the library of the late Mr. Frederick S. Ellis, which included no less than eighty-one Kelmscott Press lots. The two men came to know one another as long ago as 1864, before Morris achieved fame; and as Mr. Ellis once said, "The friends of his youth were the friends of his maturity; alas! that it cannot be said of his old age, for he was but sixty-two when he died, and no one ever thought of Morris as an old man." In the sixties Mr. Ellis had a business, as dealer in manuscripts and rare printed books, in King Street, Covent Garden, and thither Morris was taken by Swinburne. Mr. Ellis, who


THIS IS THE PICTURE OF THE OLD HOUSE BY THE THAMES TO WHICH THE PEOPLE OF THIS STORY WENT & HEREAFTER FOLLOWS THE BOOK IT-SELF WHICH IS CALLED NEWS FROM NOWHERE OR AN EPOCH OF REST & IS WRITTEN BY WILLIAM MORRIS

KELMSCOTT MANOR, GLOUCESTER-SHIRE. (WILLIAM MORRIS'S HOME.)

From the frontis-piece to the Kelmscott edition of "News from Nowhere." By permission of the Trustees.

published "The Earthly Paradise," stood in the relation of publisher from 1868 to 1885, when he retired from business, as intimate friend onward till the poet-craftsman's death in 1896, he being an almost daily visitor to the bedside during the weary weeks of September. But Morris lived to accomplish one of the several important typographical and decorative projects which occupied so much of his thought in the nineties. In the early autumn of 1896, three months before he died, Mr. Douglas Cockerell reached Folkestone with the first completed copy of the Chaucer, bound in the full white pig-skin, whose design is by Morris himself, one of four which he had intended to execute. Mr. Ellis—who prepared the text of the Chaucer, and whose paper copy of it is protected by the Morris binding—has put it on record that "he turned over the pages with evident gratification, weak and feeble as he then was."

In the table appended I have adhered to the issue, and not to the date order of the books. The consecutive numbers correspond with those in

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Mr. Cockerell's invaluable bibliography, which I have drawn upon freely. It may here be noted that Nos. 1, 2, 3, 5, 6, 9, 11, 12, 13, 14, and 16 were published by Messrs. Reeves and Turner; No. 4, being a Ruskin work, through Mr. George Allen; Nos. 7, 8, 10, and 28 through Mr. Bernard Quaritch; Tennyson's "Maud" through Messrs. Macmillan; and the Rossetti through Messrs. Ellis and Elvey. By the winter of 1892 Morris had determined to become his own publisher. "There is really no risk in it," he remarked; "I shall get more money; and the public will have to pay less." For the first time there appeared on No. 15, "Published by William Morris at the Kelmscott Press"; and thenceforth, save in the instances mentioned, a similar legend was repeated.

WILLIAM MORRIS'S STUDY AT KELMSCOTT HOUSE, HAMMERSMITH. *From an unpublished photograph by Messrs. Walker & Cockerell.*

Almost each work is associated with some development or modification, whether slight or important, general or suited to the particular book only. The farther Morris fared, the more clearly did he discern new possibilities: for him there was no such thing as finality. Thus, No. 1 is the only book with wash-leather ties, the Ellis copy of which on Roman vellum is one of four experimentally bound in green vellum. No. 2 is the first book printed in two colours, red as well as black; in No. 3 the initials are printed in red—this at the wish of the author. No. 5 marks the substitution of limp for stiff vellum as binding; and but for No. 9, again stiff, this or half-holland was invariably used thereafter. Here, too, the title on the back is inscribed by hand. A woodcut designed by Burne-Jones appears as a frontispiece to No. 6, which has three different border decorations. For No. 7 two woodcuts were designed by Burne-Jones, and we find in it four of the fifty-seven borders which in the aggregate were designed by Morris and engraved. The text of this book, edited by Mr. Ellis, was set up from the Caxton *editio princeps* of 1483, a priceless work borrowed from the Cambridge University

Library for the purpose, and transcribed by Miss Phillis Ellis. It is said that Messrs. Macmillan found the sale of No. 17 so slow that they offered it as a "remainder." Next morning their doors were besieged by eager buyers! Of the great Chaucer it was at first intended to issue but 325 paper copies, with 60 woodcuts after Burne-Jones. As a fact, the illustrations number upwards of seventy, and the copies on paper 425. Had No. 46 reached completion, it would probably have surpassed the Chaucer in magnificence. It was to have been in two volumes, folio, each with a large frontispiece by Burne-Jones.

Of unfulfilled projects there were not a few. By this time we should probably have possessed a reprint of the folio Shakespeare, for which a trial page for "Macbeth" is in existence; of the Bible, of Malory's "Morte d'Arthur," of "The Pilgrim's Progress," and of an anthology of romantic ballads chosen by Morris himself. To give an idea of Morris's labours as a designer alone, it may be said that he drew some 644 designs within seven years.

Despite success, æsthetic and financial, Morris was at moments inclined to regret the discovery of printing by means of movable types. "Pleased as I am," he wrote in the nineties, "when I saw my two men at work on the press yesterday, with their sticky printer's ink, I couldn't help lamenting the simplicity of the scribe and his desk, and his black ink and blue and red ink, and I almost felt ashamed of my press after all." We do not share that fugitive misgiving. That every page of every Kelmscott book is perfect it would be foolish to assert; here and there are incongruities, eye-sores, defects of other kinds. But if we cannot endorse the late Mr. Ellis's opinion that Caxton "was the worst printer of the fifteenth century," and that the Morris Chaucer, is, "for typography, ornament and illustration combined, the grandest book that has been issued from the press since the invention of typography," we realise the indebtedness of our time to William Morris as the originator of a new era in book-making.

The appended table shows at a glance many interesting details as to the various volumes. It may be said here that the aggregate issue price of a full paper set, estimating No. 31, unpriced, at £1 10s., and including No. 46, actually printed on vellum, is £144 14s. 6d. The prices in my first auction column, a majority of which relate to sales held before Morris's death, yielded a total of £154 16s. 6d., this after deducting the amounts paid for vellum copies. On February 15th, 1899, Messrs. Sotheby sold the first complete series on paper, save for No. 18, which was on vellum; allowing £2 for this "Gothic Architecture," missing, the set fetched £431 1s. 6d. The high-water mark at any one sale was reached on March 1st, 1900, when the fifty-three works, taking the higher prices when duplicates occurred, realised £560 14s. 6d. The aggregate record prices of 1899 yield a total of £588 14s.; those of 1900, £566 18s.; and, apart from the incomplete Ellis set, those of 1901, estimating Nos. 31, 34, and 46 at the 1900 figures, £527. The table will be a revelation to many, at any rate, in one respect. There is a widespread impression that Kelmscott books never realised less than issue price at auction. A glance at the column headed "lowest prices" will serve to set right this misapprehension, particularly if we look at Nos. 3, 4, 7, 10, and 19; while, as will be seen, No. 8 has not yet been sold for its subscription value. The greatest relative increase is in No. 9, which has made £27, as against an issue price of one guinea. Apart from vellum books, and leaving out of consideration extraordinarily high prices paid at Messrs. Puttick and Simpson's twice over last summer for copies of Nos. 26 and 36, catalogued as the ordinary paper issue, and correctly, as far as I was able to learn, two works only have this year established a record. No. 50, not the least attractive of the set, has advanced slightly; and the famous Chaucer, which has practically had no relapse, although perhaps as many as thirty examples have been offered, moves upward towards the predicted hundred and fifty pounds or more; this in original half-holland binding. As will be remarked, the Ellis library was particularly rich in Kelmscotts printed on vellum; it contained twenty-eight out of the forty-seven works so printed, again reckoning No. 46 with the paper set. Vellum copies were not printed in the case of Nos. 3, 4, 7, 9, and 28. Each of these books on vellum established a record, the greatest relative advances as against original cost being in the case of Nos. 21, 44, and 11. The aggregate issue price of Mr. Ellis's copies on vellum works out at £480 15s., whereas £1,821 was paid for them. His Kelmscott books proper, not counting duplicates, and including the presentation copy of Jason, yield a gross issue price of £612 10s., to which has to be added the value of the two Chaucer bindings, etc., say £20. Against this total of £632 10s., the series realised £2,367 2s. Whether or not these Kelmscott books as a series will be still more highly esteemed in the future, who shall say? I, at any rate, feel disinclined to make as unqualified, and as it turned out as mistaken, a prophecy as did Dibdin about the first folio Shakespeare.

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Work.	Size.	‡ Type.	Issue.			Auction Sales.											
			Year.	No. of Copies.	Price.	Lowest Prices, 1892-9.			Highest Prices. 1899.			1900.			1901.			Ellis Sale.		
						£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
1. "Glittering Plain"	Sml. 4to	G.	1891	200 P.	2 gns.	3	3	0	33	10	0	29	0	0	21	0	0	22	0	0
				6 V.	12&15gs.													114	0	0*
2. "Poems by the Way" ...	,,	G.	1891	300 P.	2 gns.	2	0	0	15	0	0	13	5	0	10	12	6			
				13 V.	12 gns.	26	0	0	50	0	0	44	0	0				60	0	0*
3. Blunt: "Love Lyrics" ...	,,	G.	1892	300 P.	2 gns.	1	8	0	13	5	0	14	0	0	10	0	0	11	0	0
4. "Nature of Gothic"	,,	G.	1892	500 P.	£1 10s.	1	2	0	4	15	0	4	16	0	3	12	6	4	12	6
5. "Defence of Guenevere" ...	,,	G.	1892	300 P.	2 gns.	1	15	0	9	2	6	8	5	0	7	0	0			
				10 V.	12 gns.							39	0	0				40	0	0
6. "Dream of John Ball" ...	,,	G.	1892	300 P.	£1 10s.	1	10	0	6	15	0	5	0	0	4	17	6	4	0	0
				11 V.	10 gns.															
7. "Golden Legend." 3 vols.	Lge. 4to	G.	1892	500 P.	5 gns.	2	10	0	10	10	0	9	17	6	10	5	0	10	5	0
8. "Historyes of Troye." 2 vols.	,,	T.	1892	300 P.	9 gns.	2	15	0	8	0	0	7	15	0	7	15	0	8	5	0
				5 V.	£80	29	0	0										61	0	0
9. "Biblia Innocentium" ...	8vo	G.	1892	200 P.	1 gn.	1	14	0	27	0	0	27	0	0	25	10	0			
10. "Reynard the Foxe"	Lge. 4to	T.	1893	300 P.	3 gns.	1	2	0	7	0	0	5	5	0	5	7	6	5	2	6
				10 V.	15 gns.	10	5	0										44	0	0*
11. Shakespeare: "Poems" ...	8vo	G.	1893	500 P.	£1 5s.	2	8	0	16	0	0	15	15	0	14	0	0	13	15	0
				10 V.	10 gns.													91	0	0*
12. "News from Nowhere" ...	8vo	G.	1893	300 P.	2 gns.	2	2	0	5	15	0	5	2	6	4	10	0	5	0	0
				10 V.	10 gns.	13	5	0										39	0	0*
13. "Order of Chivalry"	Sml. 4to	C.	1893	225 P.	£1 10s.	1	5	0	6	0	0	6	12	6	5	17	6	5	5	0
				10 V.	10 gns.							40	0	0	25	0	0	41	0	0*
14. "Life of Wolsey"	8vo	G.	1893	250 P.	2 gns.	1	4	0	5	5	0	5	0	0	4	7	6	4	17	6
				6 V.	10 gns.													44	0	0
15. "Godefrey of Boloyne" ...	Lge. 4vo	T.	1893	300 P.	6 gns.	4	0	0	8	15	0	6	17	6	6	10	0			
				6 V.	20 gns.													56	0	0
16. "Utopia"	8vo	C.	1893	300 P.	£1 10s.	1	1	0	8	15	0	9	10	0	8	7	6	8	5	0
				8 V.	10 gns.													51	0	0
17. "Maud"	8vo	G.	1893	500 P.	2 gns.	1	5	0	3	10	0	3	10	0	3	8	0	3	15	0
				5 V.	Not sold															
18. "Gothic Architecture" ...	16mo	G.	1893	1,500 P.	2s. 6d.	1	12	0	2	4	0	1	8	0	1	4	0	1	10	0
				45 V.	10s.&15s.	5	5	0	5	5	0	8	0	0				9	10	0
19. "Sidonia, the Sorceress" ...	Lge. 4to	G.	1893	300 P.	4 gns.	1	18	0	12	5	0	12	0	0	10	0	0	11	0	0
				10 V.	20 gns.													48	0	0
20. Rossetti. 2 vols.	8vo	G.	1893-4	310 P.	4 gns.	3	10	0	18	17	6	17	5	0	15	5	0	14	15	0
				6 V.	20 gns.															
21. "King Florus"	16mo	C.	1893	350 P.	7s. 6d.	7	5	0	7	15	0	7	0	0	6	10	0	6	15	0
				15 V.	30s.	23	10	0							24	15	0	38	0	0*
22. "Glittering Plain"	Lge. 4to	T.	1894	250 P.	5 gns.	2	6	0	10	0	0	10	15	0	10	0	0	9	15	0
				7 V.	£20													75	0	0*
23. "Amis and Amile"	16mo	C.	1894	500 P.	7s. 6d.	2	2	0	4	6	0	3	3	0	3	3	0	1	19	0
				15 V.	30s.	11	0	0							15	15	0			
24. Keats: "Poems"	8vo	G.	1894	300 P.	£1 10s.	3	14	0	27	10	0	27	5	0	22	0	0	25	10	0
				7 V.	9 gns.													74	0	0
25. "Atalanta in Calydon" ...	Lge. 4to	T.	1894	250 P.	2 gns.	1	10	0	12	5	0	12	5	0	10	10	0	10	15	0
				8 V.	12 gns.															
26. "Emperor Coustans"... ...	16mo	C.	1894	525 P.	7s. 6d.	0	14	0	2	15	0	2	2	0	2	4	0			
				20 V.	2 gns.	10	0	0	10	10	0									
27. "Wood beyond the World"	8vo	C.	1894	350 P.	2 gns.	2	4	0	7	5	0	6	17	6	6	0	0	5	5	0
				8 V.	10 gns.	26	0	0	26	0	0									
28. "Book of Wisdom and Lies"	,,	G.	1894	250 P.	2 gns.	1	9	0	5	0	0	4	2	6	4	10	0	4	10	0

Work.	Size.	‡ Type.	Issue.			Auction Sales.												Ellis Sale.		
			Year.	No. of Copies.	Price.	Lowest Prices, 1892-9.			Highest Prices. 1899.			1900.			1901.					
						£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
29. Shelley. 3 vols.	8vo	G.	1894-5	250 P. 6 V.	£3 15s. 24 gns.	4	8	0	26	10	0	28	10	0	25	10	0	28 89	0 0	0 0
30. "Psalmi Penitentiales" ...	,,	C.	1894	300 P. 12 V.	7s. 6d. 3 gns.	4	12	0	5	10	0	4	7	6	3	17	6	4 27	12 0	0 0
31. "Epistola de Contemptu Mundi."	,,	C.	1894	150 P. 6 V.	No price ,,	3	10	0	11	10	0	13	10	0				11 27	10 0	0 0*
32. "Tale of Beowulf"	Lge. 4to	T.	1895	300 P. 8 V.	2 gns. £10	1	4	0	5	10	0	5	10	0	4	15	0	3	17	6
33. "Syr Perceyvelle"	8vo	C.	1895	350 P. 8 V.	15s. 4 gns.	2 15	18 0	0 0	3 15	15 0	0 0	3	6	0	3	1	0	2 22	18 0	0 0
34. "Life and Death of Jason"	Lge. 4to	T.	1895	200 P. 6 V.	5 gns. 20 gns.	2	16	0	15	0	0	17	0	0	47	0	0	20	0	0*
35. "Child Christopher." 2 vols.	16mo	C.	1895	600 P. 12 V.	15s. 4 gns.	1	2	0	5	10	0	3	15	0	3	7	6	3	10	0
36. "Hand and Soul"	,,	G.	1895	525 P. 21 V	10s. £1 10s.	3 9	0 0	0 0	3 9	15 0	0 0	3	12	0	2	8	0	2	17	6
37. Herrick: "Poems"	8vo	G.	1896	250 P. 8 V.	£1 10s. 8 gns.	3 26	17 0	6 0	20 26	0 0	0 0	18	0	0	15	10	0	19 59	0 0	0 0
38. Coleridge: "Poems"	,,	G.	1896	300 P. 8 V.	1 gn. 5 gns.	2	6	0	7 16	7 16	0 0	8	7	6	7	2	6	7 37	2 0	6 0
39. "Well at the World's End"	Lge. 4to	C.	1896	350 P. 8 V.	5 gns. 20 gns.	5	5	0	12	0	0	11	10	0	12	0	0	11 56	10 0	0 0
40. Chaucer	Folio	C.	1896	425 P. 13 V.	£20. 120 gns.	27	5	0	64	0	0	69	0	0	83	0	0	112 510	0 0	0† 0*
41. "Earthly Paradise." 8 vols.	Med. 4to	G.	1896-7	225 P. 6 V.	£12. 56 gns.	15	0	0	25	10	0	25	0	0	22	10	0	23	0	0
42. "Laudes Beate Mariae" ...	Lge. 4to	T.	1896	250 P. 10 V.	10s. 2 gns.	3	3	0	7	10	0	7	15	0	6	10	0	7	0	0
43. "Floure and the Leafe" ...	Med. 4to	T.	1896	300 P. 10 V.	10s. 2 gns.	1	16	0	3	12	6	3	12	6	2	17	0	3 20	7 10	6 0
44. "Shepherde's Calender" ...	,,	G.	1896	225 P. 6 V.	1 gn. 3 gns.	6	17	6	7	15	0	7	0	0	6	7	6	4 50	17 0	6 0
45. "Water of Wondrous Isles"	Lge. 4to	C.	1897	250 P. 6 V.	3 gns. 12 gns.	5	7	6	7	5	0	7	5	0	6	10	0	6	0	0
46. Froissart. 2 Trial pp.... ...	Folio	C.	1897	160 V.	1 gn.	7	5	0	11	0	0	10	15	0						
47. "Sire Degrevaunt"	8vo	C.	1897	350 P. 8 V.	15s. 4 gns.	0	17	0	1 8	16 8	0 0	2	2	0	1	15	0	1 18	16 0	0 0
48. "Syr Ysambrace"	,,	C.	1897	350 P. 8 V.	12s. 4 gns.	1	13	0	1 8	15 8	0 0	1	18	0	1	12	0	1 20	14 0	0 0
49. German Woodcuts. Sæc. XV.	Lge. 4to	G.	1898	225 P. 8 V.	£1 10s. 5 gns.	4	4	0	4	6	0	3	15	0	2	10	0	2	13	0
50. "Sigurd the Volsung" ...	Sml. fol.	C.	1898	160 P. 6 V.	6 gns. 20 gns.	12	10	0	23	0	0	24	10	0	25	0	0	26	0	0
51. "The Sundering Flood" ..	8vo	C.	1898	300 P. 10 V.	2 gns. 10 gns.	3	10	0	4 22	0 1	0 0	2 23	19 10	0 0	2	18	0	3	10	0
52. "Love is Enough"	Lge. 4to	T.	1898	300 P. 8 V.	2 gns. 10 gns.	6	0	0	8	7	6	9	12	6	9	0	0	8	15	0
53. "Note on Aims of Press" ...	8vo	G.	1898	525 P. 12 V.	10s. 2 gns.	2	4	0	3	10	0	3	12	0	3	7	6	3	15	0

Books marked * in the final column are presentation copies, with one exception "To Frederick S. Ellis from William Morris."

† This copy is in full white tooled pig-skin, executed at the Doves Bindery, from Morris's designs. Autograph letters are inserted. The vellum copy is in oak boards, with red pig-skin back, by Douglas Cockerell.

‡ In this column G. indicates Golden type T., Troy; and C., Chaucer.

There is very little to say about the sales that have so far taken place; their number is small, and their importance less. Christie's has only just re-opened its doors, and as is usual at the beginning of the season, there has hardly been anything worth mentioning offered in the historic rooms at King Street. Messrs. Robinson & Fisher, at Willis's rooms, and Messrs. Foster, of Pall Mall, both started business a few weeks earlier; but in the four or five sales held by each of these auctioneers it is no easy matter to find works to expatiate upon.

Pictures.

In every one of these sales there have figured pictures, especially portraits, which their owners have tried to ennoble by labelling them with one of the great names that make the glory of the Early English School. These are mostly works of some one or other of the numerous portrait painters of the latter end of the eighteenth century, pupils or imitators of the five or six great masters; some of these were very creditable and talented artists, and were deserving of a better fate than the complete oblivion which has overtaken them. For this oblivion in the public mind they have in many cases only themselves to blame, owing to their unfortunate and conceited habit of not signing their works, probably with the idea that their personality was sufficiently marked and well-known to render a signature superfluous. The result is that pictures by one of these second or third-rate painters have in an immense number of cases, either intentionally or unwittingly, been dubbed with the name of that one of the great masters whose work they most resemble in subject or technique. How many Olivers have in this way become Gainsboroughs, how many Peters are now Reynolds, how many Lawrences are really by Harlow or Wyatt, it is impossible to compute.

The portrait of the famous Italian sculptor, *Canova*, sold at Willis's rooms on October 17th for 35 guineas, and attributed to Sir Thomas Lawrence, was probably by some such pupil, although in some points it approached the master's work very closely. A few modern pictures of fair merit changed hands at the same sale, notably views of *Portsmouth Harbour* and *Boulogne Harbour*, by that talented, but over-prolific, painter of the sea, T. B. Hardy, which fetched 47 and 19 guineas respectively.

Of a distinctly superior character was the assemblage of canvases in the same rooms on October 31st. The best picture was an important and interesting work by Klaas Molenaar, who flourished in Haarlem about 1650; it represented a *View of a Riverside Town*, with buildings, boats, and a large number of figures; it was signed and dated 1662, and fetched 80 guineas (Abrahams); a little panel by J. Wynants, *A Road Scene and Figures*, with his usual broken tree in the foreground, was somewhat too dark to be a pleasing picture, and only reached 28 guineas. P. J. Loutherbourg, R.A. (1740-1812), was represented by a large canvas, *The Mid-day Meal*, a figure, cattle and sheep in a landscape, which was knocked down at 150 guineas—the highest price of the sale.

We are able to give, by the kind permission of Mr. James Orrock, R.I., a reproduction of Turner's picture, "Rockets and Blue Lights," which has recently been bought by Mr. Yerkes from Mr. Orrock for £15,000. Turner painted this picture in 1840, and it was exhibited at the Royal Academy in that year. Thence it was bought by Mr. John Naylor, of Hooton Hall, Chester, and, at his death, it was sold to Mr. H. M'Connell, of Cressbrook, Derbyshire. At Mr. M'Connell's death the picture was bought by the late Sir Julian Goldsmid, after whose death it again changed hands, and Mr. Orrock became its owner. It has now, like so many other art treasures, crossed the Atlantic.

The Sale of a Turner.

The new season began on October 21st, when Messrs. Puttick and Simpson disposed of a number of books belonging to the late Professor Jevons.

Books.

You cannot very well view a collection of thousands of volumes without seeing something noteworthy: something, in fact, that is not come across

every day. Professor Jevons had secured one book, and one only, that answers to such a call. This was Massinger's "Maid of Honour," a quarto play published originally in 1632. There was a time, in 1812, for instance, when Massinger's plays were almost as much sought for as those by Shakespeare and Marlowe. We see the difference now. Commentators, critics, and money have ruined—comparatively speaking—poor Marlowe, and Massinger plays to the gallery. Yet his "Maid of Honour" prices were realised. It would seem that the public, or rather such section of it as spends money freely, cares little or nothing for catalogues. What is required is the substance. Catalogues are mere shadows, touched up, if you please, with fanciful colours while they last. There was not much colouring about this one; yet "The Ibis," from the third series onward to the first volume of the eighth, recently issued, realised £36—about its full value, we should say.

ROCKETS AND BLUE LIGHTS. BY J. M W. TURNER, R.A.

sold for £5 on this occasion; at the Duke of Roxburghe's sale in 1812 the price paid was 8s. But this is a small increase. Life is too short for such trivialities.

Rather should we turn to Mr. J. C. Stevens's sale of ornithological books, held on October 28th. To begin with, the auctioneer made an apology for the very curious way in which the catalogue had been compiled. He would not give one cause to think that it was any of his doing. In this he was right. The compilation of this literary document certainly might have been better, yet some good

The gem of the collection was, however, Lovell Reeve's "Conchologia Iconica," a complete repertory of shells, in twenty volumes, quarto, 1845-78, which realised £84. This was slightly below the mark; the set ought to have brought about £90. The complete series appears in the auction rooms only about once every ten years, and curiously enough the price varies but slightly, though books of this class are distinctly rising in value. The "Orchid Album," ten volumes, quarto, 1882-93, and "Reichenbachia," the two series, 1888-92, are also very chary of appearance. The two sets, though not

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in immaculate condition, brought £15 and £19 respectively.

At Sotheby's, on October 28th, a third folio Shakespeare, imperfect enough, sold for £70. A really good and perfect copy might bring £500, and yet, not so very long ago, that was only about the value of the first. The third, they say, is really scarcer than the first, as the great fire of 1666 burnt up nearly the whole edition in the crypts of St. Faith's, where Chowles and Judith reigned, just a little while, supreme. What a pity it is that the purchaser of this imperfect third folio for £70 cannot live till this time next century, if only to see how events turn out. The bookworms of that day will read this, perhaps, and talk of the "good old times," as we do now of the times when a favourite folio went publicly for £2 8s., and nobody was ashamed.

No one, it may be confidently assumed, has ever yet looked askance at Antoine Watteau's "Figures de différénts caractères," two volumes, folio, *circa* 1740, and the same artist's "Œuvres," in two volumes, folio, printed about the same year at Paris, and compiled by Jean de Jullienne, pupil and friend of Watteau. Lewine values these four volumes at from £250 to £350, according to circumstances and the quality of the binding. This is, or rather was, a close valuation, upon which Mr. Lewine may be congratulated, for only last year the equivalent of £300 was realised in Paris for a set. The highest price fetched in London up to the present was £315, at a mixed sale at Sotheby's in November, 1896. At Hodgson's, on October 29th, another set containing more illustrations than any previous copy, sold for no less than £665. It has never before been in the market, and is a fine set in contemporary French morocco, bearing the elaborate arms of Louis Joachim Potier, Duc de Gesvres, who died in 1794.

The Ellis Sale.

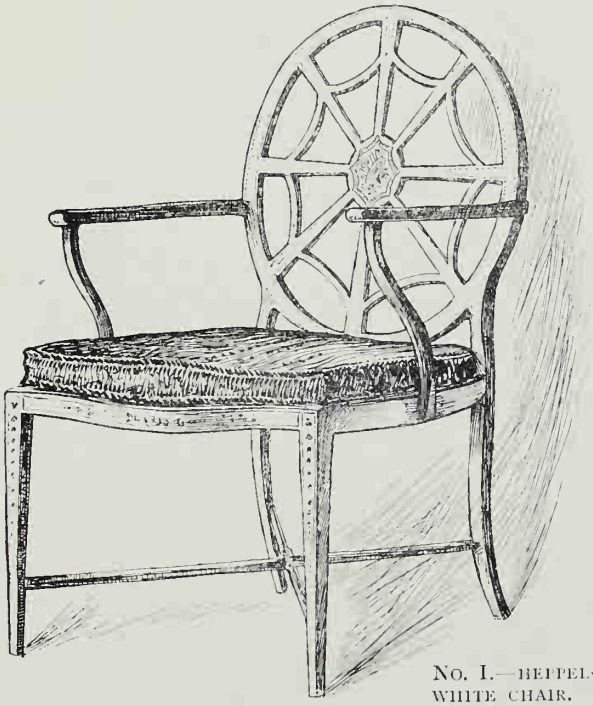
That portion of the late Mr. Frederick S. Ellis's library dispersed by Messrs. Sotheby on November 4th was remarkable, first of all, by reason of the fine array of Kelmscott Press publications. The price paid for each Kelmscott work proper will be found on pages 266 and 267; but in this connection it is worth noting that while all the copies printed on vellum fetched a record sum—many of them, notably the Chaucer, had not before come under the hammer—five only of those on paper exceeded previous figures. These were "The Historyes of Troye," a presentation copy of which, however, made £11 15s. last year; "Maud," which advanced 5s.; "Sigurd the Volsung," a copy of which sold for £28 in America in March, 1900; "A Note on the Aims of the Press," which shows a small gain; and the "Chaucer" on paper, which, after allowing £13 for the binding, made almost £100. Several astute collectors regard the vellum copy of the "Glittering Plain," 1891, as cheaper at £114 than is the vellum Chaucer at £510. The former passed into the possession of Mr. Newall, with Mr. Quaritch as under-bidder; the latter, started at £250, was competed for by Messrs. Sotheran, Shepherd, and Quaritch, the Piccadilly firm procuring it, for one of their clients, it is understood. Associated with the Kelmscott Press were the eighty-seven designs for the Chaucer, designed in pencil by Burne-Jones, and re-drawn in ink under his personal supervision chiefly by Mr. R. Catterson-Smith. Despite Mr. Catterson-Smith's assertion that "these drawings are more absolutely Burne-Jones' than if he had done them with his own hand," £800 seems an excessive price for them. Respectively, eight and two specimen pages for the projected "Froissart and Sigurd" fetched £29; a volume of "Order Forms, Announcements," etc., 96 pages, £11 10s.; and forty-four wood-cuts designed by Burne-Jones for "Cupid and Psyche," second impressions, not printed at the Press, £74.

Hardly, if at all, less noteworthy were the prices paid for several examples of binding from Mr. Cobden-Sanderson's own hand—not merely supervised by him, be it remarked. His bills, inserted, for large paper copies of "Love is Enough"—whose coloured borders are of no æsthetic worth—"The Story of Sigurd," and "John Ball," amount to £63; yet no less than £387 was the value placed on the trio, paramountly, of course, because of the elaborately-tooled morocco bindings. In the same kind were an *editio princeps* of "Endymion," £131—the Hibbert example, 1829, fetched 2s. 6d.; a copy with inscription by Keats £41, last July—and Swinburne's "Atalanta in Calydon," first edition, given to "Charles Augustus Howell," £66. Mr. Sanderson is something more than a capable craftsman, but these are large figures.

The highest price for one lot in the Ellis sale was that paid by Mr. A. Jackson for Blake's "Songs of Innocence and of Experience," 1789-94. Each of the fifty-four plates has a border designed and coloured by the poet-artist—an uncommon feature. The set, with Mr. Quaritch as under-bidder, brought £700, as against £146 paid in 1882 for the finer

THE LATE Mr. F. S. ELLIS'S COPY OF THE KELMSCOTT CHAUCER (ON PAPER),
SOLD ON NOVEMBER 4TH FOR £112.
Special Binding designed by William Morris.

Beckford copy, £65 for the Tite in 1874, and £85 for the Beaconsfield. Blake gave the set to his friend, Edward Calvert, from whose family Mr. Ellis acquired it for about £100. Several items of real interest remain. John Marbeck's "Booke of Common Praier Noted," 1550, made £202, whereas a



No. I.—HEPPELWHITE CHAIR.

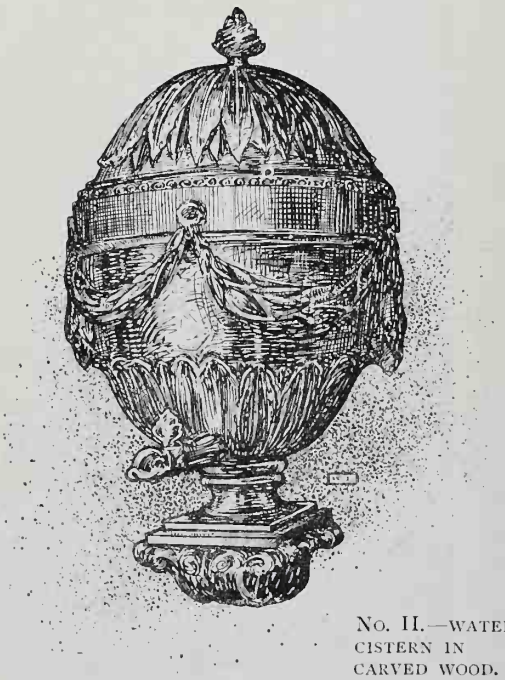
well-known collector secured a good unbound example for 30s. before Morris directed attention to the importance of the work; the *editio princeps* of "Coryat's Crudities," the dedication copy of which is in the Grenville library, £60, against £10 for Bindley's, 1831; Lamb's "Elia," first edition, presentation, £77; the Shelley Society's reprint of "Adonais," in decorated limp vellum, £47; a fine Horæ, printed on vellum by Kerver in 1501, £140; Walt Whitman's "Leaves of Grass," corrected by him for an English edition, with an autograph letter, £35; Ruskin's copy of Mill's "Political Economy," £23; and a Durer print, "The Virgin suckling the Infant Christ," started at £1, £64. The 133 lots yielded a total of £5,588 9s., or an average of about £42 each.

THE catalogue by no means included within its covers all Mr. Ellis's artistic and literary collections. That gentleman himself parted in his lifetime with a very interesting assemblage of water colours, and since his death his Morris MSS. have been sold *en bloc* by private contract—we believe for £1,500.

Furniture and Bric-a-Brac.

NOTES on most sales of art objects which take place between August and November must of necessity be chroniclings of small beer, since the important sale-rooms practically close their doors during these months, and what sales do occur are purely perfunctory. There are, however, many London auctioneers who hold mixed sales the year through, at which good specimens of antique furniture and bric-a-brac frequently crop up, to be promptly bid for by the assiduous small collector in competition with the regular buyers for the large antique dealers, so that in many cases the prices are much more representative than might be expected.

ON the 15th of October, Messrs. Phillips and Neale sold for £32 10s. an exceptionally perfect set of six Heppelwhite arm-chairs, with loose seats and wheel pattern oval backs, enamelled all over in white and decorated with trophies of musical instruments in dove colour in the centre of each back, and round all the edges and front with buds and husk pattern in pink (No. i.). The design of the chairs was such that the enamelling was simply sacrilege; had they been decorated on the plain polished wood, the effect would have been perfect. Another interesting lot (No. ii.) in the same sale was

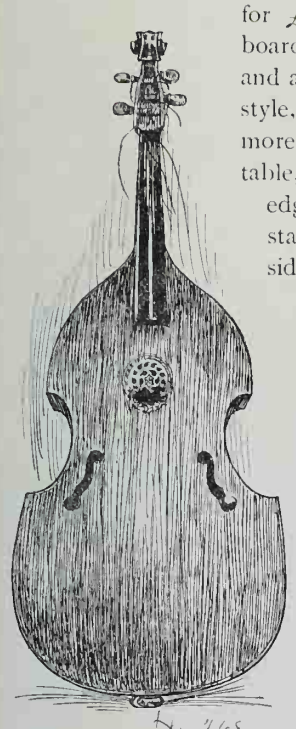


No. II.—WATER CISTERN IN CARVED WOOD.

a small, finely carved water cistern in the shape of a half urn, made to fasten to a wall or sideboard back, and probably intended for a library. The style and quality of the carving were quite good enough for Chippendale himself, and so far as I

know the piece was unique. The only fault to be found was the lack of a proper sense of the fitness of things displayed by the use of a flame on the top of the urn and for the cock of the tap, the barrel of which was shaped like a dolphin. This fault, however, is characteristic of all designers of the rococo period. There was also sold a small circular inlaid coffee table with a slide—a distinct bargain for £2 12s. 6d. Another interesting lot was a dainty antique mahogany cheval screen and writing table combined, with a sliding panel, which went for £4 4s. Both the last lots were distinctly elegant pieces.

William Whiteley sold, on October 17th, a remarkable specimen of seventeenth century carved oak, described as a Welsh carved oak cabinet, for 28 guineas, and the dealer who bought it said he would willingly have gone up to 40 guineas for it. John Barker, of Kensington, had some very nice lots of eighteenth century English furniture for sale on October 24th and 25th, among the contents of a private house, and some fair prices were realized. A fine pair of satinwood cutlery urns, inlaid with narrow lines of ebony, original fittings, 22 ins. high, were sold for £21. A plain Sheraton style sideboard, with ormolu gallery, fetched £7; and a shaped chest of drawers of similar style, with a writing tray, fetched £1 more. A nice little mahogany card table, with fretted brackets and carved edge, only made £4 15s., in pure state; and a neat 2 ft. 9 ins. Sheraton side-table, with swept front, was a bargain at £4. £13 15s. was paid for an interesting pair of miniature chests of drawers in fine dark mahogany, with stands to match, and original brass fittings. There were many other equally genuine lots in the same sale.



No. IV.—French viol da gamba, about 1600.

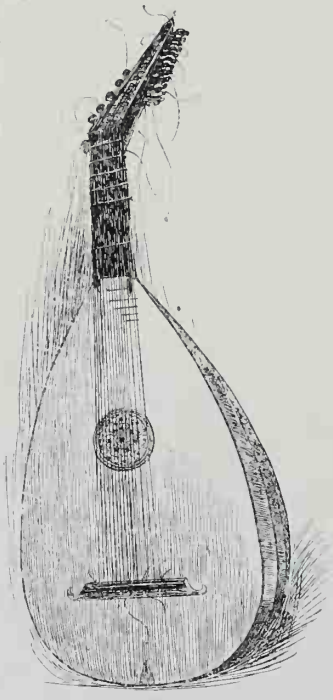
Messrs. Puttick & Simpson sold, on November 4th, a miniature described as "Isabella, Countess of Glencairn," signed "J. D., 1787," for £7 7s.; eighteen finely-decorated Oriental dessert plates for £8 8s.; a set of five old chairs in elm wood, Queen Anne style, for £18; and a set of six Caroline chairs, four and two arms, in Spanish walnut, with finely-stamped leather seats and backs, for £58.

No. III.—Old French theorbated cithern.

At Stevens' auction rooms, on the 5th of November, a remarkably fine pair of sixteenth century carved ivory Juju staff heads from Benin City, went for £14 14s. They are the finest I have seen, and in wonderful preservation.

Sale of the Dolmetsch Collection.

The collection of antique musical instruments, both English and Continental, and the interesting musical library containing many works of the seventeenth and eighteenth centuries, formed by Mr. Arnold Dolmetsch, was sold on October 29th and 30th by Messrs. Puttick and Simpson. This property—to paraphrase the beginning of Dr. Johnson's appreciation of his friend Whitbread's Brewery—"was no mere assemblage of musical instruments and books." It represented, in fact, the efforts of a virtuoso who has done more than any living man to arouse public interest in the music and methods of our ancestors, and to popularize the same by means of those unique concerts to which all curious lovers of music flocked, and which they must surely hope to have once again the privilege of attending. All purchasers of early instruments at this sale will have obtained, *ipso facto*, a first-class guarantee and a certain spice of melancholy sentiment over and above their actual bargains. The list made by Michael Drayton, the friend and contemporary of Shakespeare, in his "Polyolbion" of the musical instruments in vogue in England during the Elizabethan epoch, includes most of those in the



No. V.—Copy of early Paduan lute, by Arnold Dolmetsch.

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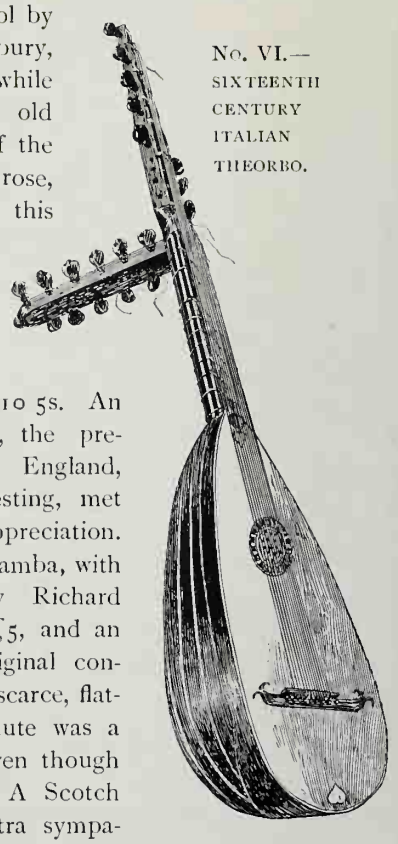
Dolmetsch collection, and might well have been printed in the catalogue. I quote below the lines containing the actual list; they form part of the description of a contest between Welsh and English musicians:—

"The trembling Lute some touch, some strain the Violl best
In setts which there were seene, the musick wondrous choice,
Some likewise there effect the Gamba with the voice,
To shew that England could varietie afforde.
Some that delight to touch the sterner wyerie chord,
The Cithron, the Pandore, and the Theorbo strike,
The Gittern and the Kit the wandering fidlers like.
So there were some againe in this their learned strife,
Loud instruments that loved, the Cornet and the Phife,
The Hoboy, Sagbut deepe, Recorder, and the Flute;
Even from the shrillest Shawm, unto the Cornemute.
Some blow the Bagpipe up, that plaies the country 'round,
The Tabor and the Pipe some take delight to sound."

To return to cold facts and colder figures. The harpsichord made by Mr. Dolmetsch, with his own improvements, on the exact lines of the original instruments, and decorated by Mrs. Helen Fry in the correct style of the period, went to an amateur for £89—a price which, being for a unique object, is beyond criticism, but certainly was not excessive.

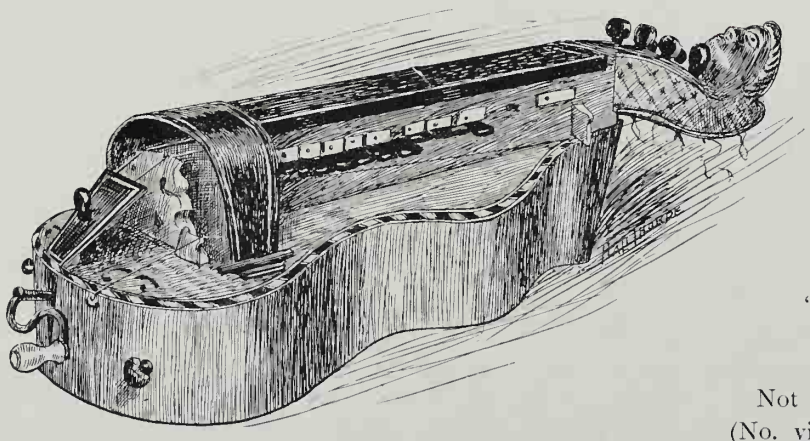
Lot 457 (No. v.), described as "A Lute by Arnold Dolmetsch, 1893," was sold for the comparatively small price of £5. This instrument is in reality an exact replica by Mr. Dolmetsch of one of the finest lutes known, a masterpiece by VVendelio Venere, of Padua, of the year 1600, when the lute had reached its fullest development. The original instrument is believed, on good authority, to have been played upon by Haydn. Of the antique instruments, the highest price was paid for Lot 403 (No. vi.), an Italian theorbo of the sixteenth century, inlaid with ivory and mother-o'-pearl, in playing order, which realized £14—rather less than half its actual value; while Lot 465 (No. iii.), a French theorbated cithern by Renault, of Paris, *circa* 1700, went for £7, and was also a bargain. This uncommon instrument is most peculiar in shape, being a cithern with an extra neck, like a theorbo, only wire-strung and plucked with a plectrum or quill. An old English viol by John Strong, of Salisbury, 1600, produced £10 5s.; while Lot 468 (No. v.), an old French viol da Gamba of the same date, with carved rose, did not go beyond £3; this particular instrument was slightly smaller than usual. A violoncello piccolo by Stainer, with five strings and carved head and rose, went for £10 5s. An Early English alto viol, the precursor of the violin in England, though historically interesting, met with but slight financial appreciation. An old English viol da Gamba, with carved lion's head, by Richard Meares, 1669, fetched £5, and an old German lute, in original condition, £5 15s.; while a scarce, flat-backed, early Venetian lute was a distinct bargain at 10s., even though the rose was wanting. A Scotch viol d'amore, with the extra sympathetic strings, and in good condition, with carved head and original pegs, only reached £3; and an old Italian mandoline, *circa* 1700, inlaid with ivory and mother-o'-pearl, went for £4. Lot 458 (No. vii.), a French hurdy-gurdy or vielle, *circa* 1750, and consequently with Baron's improvements, made of Cyprian cedar, inlaid, and in fine condition, was secured for £4. The hurdy-gurdy is an instrument of considerable antiquity, and the English name is contemptuous and of purely imitative origin, while the French "vielle," as it was called by the Jongleurs, refers rather to the nature of the instrument, which was in effect a species of viol played by turning a handle.



No. VI.—SIXTEENTH CENTURY ITALIAN THEORBO.

In an early ode for St. Cecilia's day, set to music by Dr. Arne, the following onomatopœic lines on the hurdy-gurdy occur:—

"With dead, dull, doleful, heavy hums,
With mournful moans, with grievous groans,
The sober hurdy-gurdy thrums."



No. VII.—FRENCH HURDY-GURDY OR VIELLE, ABOUT 1750.

Not the least interesting lots were 475 and 476 (No. viii.), described alike as "set of old French bag-pipes," and realizing respectively £2 and 7s.

As a matter of fact, the first lot was a musette of the time of Louis XV., and was probably inflated by the mouth, like the Scotch bag-pipe, while the other set of pipes are a plebeian relative called a cornemuse (*Anglice* Cornemute), and was played by means of hand bellows, as shown in illustration; its bag is covered in maroon plush, and it is altogether of commoner manufacture than its companion.

Among the other old instruments sold were several pianofortes both by Zumpe and by Broadwood, an organized pianoforte by Longman and Broderip, and two chamber pipe organs, all dating between 1771 and 1815; an early English oboe in box-wood, and an old English flageolet. While of the violins, an Amati, 1658, was a bargain at £51, and a violoncello by Betts (of Stradivarius notoriety), in perfect condition, fetched £11. A violin by J. B. Vuillaume, of Paris (who bought the Betts "Strad" at his death), with W. E. Hill and Son's certificate, went for £33; while a violin by Jacobus Stainer, 1664 (set in the Dolmetsch collection), in a case, with two bows, one silver-mounted by Vuillaume, fetched £14 5s.

No. VIII.—A MUSETTE AND A CORNEMUSE.

The Dolmetsch Library contained many rare and interesting old books of music and songs, including six volumes of the "Musical Magazine," 1767; some seventeenth century opera scores printed in Paris; some original editions of Handel's Oratorios; a manuscript volume of Gregorian chants in old Italian binding; a "Collection of Ayres composed for the theatre & upon other occasions," by Henry Purcell, 1697; "Songs and Ayres" by Henry Lowes, and some manuscript songs, 1653-1670; four volumes of "Programmes for Concerts of Antient Music," 1790-1834; an interesting collection of old French songs called "La Clé du Caveau," Paris, 1840; some early manuscript music for the Viola da Gamba; and some manuscript sets of orchestral parts by Purcell, Ariosti, Pergolesi, and Handel.

The Dolmetsch sale concluded most appropriately with an original sketch of a lute player in chalk, by Seymour Lucas, which certainly was not dear at £7.

Old Silver Sales.

Messrs. Debenham and Storr sold, on October 24th, a pair of Irish silver candlesticks, early George III., 13½ ins. high, and weighing 40 oz. 8 dwt., at 11s. per oz.; also an old rat-tail tablespoon, Charles II., 1 oz. 6 dwt., for £5 all at; and another similar spoon of later date, with an ornamental bowl, 1 oz. 11 dwt., for £3 10s. all at. Messrs. Puttick and Simpson, on November 4th, in a miscellaneous sale, got £4 15s. for an old seal-top spoon, dated 1623, weight about 2 oz.; while at the same sale a small silver charcoal burner of English make, and probably about the period of Queen Anne, though with no mark visible, fetched £2 15s.; a Georgian wine-taster and small taper stick, £1 1s.; a piece of chased silver, signed and dated 1761, sold for £4 15s.; and a nice pair of Sheffield plate *entrée* dishes and warmers, forming four dishes, in good condition, brought £8 12s. 6d. In the provinces, Messrs. Miles and Maddison, in a two days' sale of silver and china at Rollesby, Norfolk, made some good prices, especially for small silver articles of so late a date as George IV. and William IV., which marked a distinct rise in value. The best lots were a silver chocolate pot, 1736, at 22s. per oz.; a two-hole cruet stand at 18s. 3d.; an ewer-shaped cream jug, 1775, at 20s.; another, 1835, at 22s., an exceptionally high price; a cream jug, 1773, at 20s. 6d.; a muffineer, 1738, at 21s.; four circular tripod salt cellars, 1757, at 12s. 6d.; four open-work salts, with beaded edges and claw, and ball feet, 1777, at 29s. 6d.—a most interesting lot. An antique covered cup, with spout, with old Paris mint mark, weighing about 8 oz., made £25 16s., or £3 per oz., a fine price; an antique perforated fish slice, with feather edge handle, made 40s. per oz; a five-inch taper stand,

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1746, 23s.; a fine antique tea equipage, comprising a six-inch sugar basin, chased with flowers, alternating with spiral flutings, and two tea-poys, bearing London date letter for 1752, in the original brass-mounted shagreen case, went up to £73 17s. 6d., or 50s. per oz.; a snuff-box, 1829, given as a coursing prize, fetched 16s. per oz.

At the sale of the contents of Holt Rectory, Holt, held recently by Messrs. Mealing and Mills, of Norwich, some fine early silver appeared, and realised good prices, the most interesting items being an extremely fine set of three plain upright sugar dredgers, with fluted bases, one $7\frac{1}{5}$ and two 6 ins. high, date mark 1698-9, maker's name "Robert Timbrell," 19 oz. 2 dwt., £164 13s. 9d., or £8 12s. 6d. per oz.; an early plain nine-inch waiter, scolloped edge, 14 oz. 12 dwt., £27 14s. 9d., or 38s. per oz.; four circular salt cellars, 5 oz. 9 dwt., at 20s.; a plain five-hole cruet, with three muffineers, 33 oz. 4 dwt., at 21s.; a $3\frac{1}{2}$ in. plain early pepper-box, 2 oz., at 56s.; a set of four antique candlesticks, with snuffers and tray to match, £36 8s. all at; a plain coffee-pot, 1757, 28 oz., £23 16s., at 17s. per oz. The William and Mary sugar dredgers, which fetched the high price of £8 12s. 6d. per oz., were of the finest quality, and the maker, Robert Timbrell, was a well-known craftsman, who sometimes signed his work "R. T." with two cinquefoils and pellets in a circle, and sometimes with his name in full in a circle, with an "R" in the centre.

War Medals.

Messrs. Debenham and Storr sold 120 lots of war medals on the 25th of October, when several good prices were realised. The most interesting medal, from the "man-in-the-street's" point of view, was one for the present Boer war, with four clasps, awarded to a C.I.V., £5 5s. This is the second only which has come into the market as yet, hence the high price. A Canadian Retrospective medal, with the rare bar for Red River, 1870, awarded to a private in the 60th Rifles, fetched £12 15s., as against £9 9s. paid last month for one with the Fenian Raid bar as well. A Naval General Service medal, with three bars for Egypt, Java, and Navarino, in fine state, fetched £9; another, with two clasps for Java Boat Service, 14th December, 1814, reached £8 5s.; a Peninsular medal, with the scarce bar for Chateauguay, awarded to a member of the Canadian Militia, in good condition, £10 10s. Regimental and Volunteer medals went at quite usual prices from £9 to £13. An old silver gorget of the Glamorgan Volunteers fetched £10.

Messrs. Glendining had a four days' sale of coins and medals, October 29th to November 1st, inclusive, at which several records were broken for medals. At the coin sale on the first day, a William IV. Coronation medal, with Queen Adelaide on the reverse, by W. Wyon, in brilliant condition, fetched £3 15s. The most interesting items of the second day (also coins) were a Commonwealth pattern farthing in pewter, obverse "$\frac{1}{4}$ oz. of fine pewter," reverse "For necessary change," 16s.; a similar one in copper, with mottoes on each side, 16s.; a Cromwell crown, 1658, obverse bust of Protector to left, shewing trace of flaw, but in original state, £3 3s.; a Cromwell shilling of same date, £1 5s.; a Kruger five shilling piece, 1892, double shaft, in very fine state, £2 10s.; a Commonwealth pattern sixpence, by Blondeau, £1 12s.; a George III. pattern crown, by Wyon, 1817, plain edge, reverse England, Ireland and Scotland personified by the three Graces, £5.

The two last days were devoted to medals, the most sensational lot on the first day being a Naval General Service medal, with four bars, 1st June, 1794, St. Vincent, St. Domingo, and Martinique, a rare combination, £61. This is the biggest price known to have been paid at auction for any individual medal. All the Naval medals, however, sold well. One with two bars, "1st June, 1794," and "Egypt," awarded to a midshipman, and in its original case, went for £21; another awarded to his son, with the bar for "Syria," and the officer's silver medal for St. Jean D'Acre, also in original case, fetched £10, making £31 for the family group of three medals. Another with one bar, "Confiance," 14th January, 1809, £28; another, one bar, "Boat Service," 19th June, 1799, awarded to a master's mate, £30, the date being very rare; another, one bar, "Pelagosa," 29th November, 1811, verified, £20; this bar was for an action with and capture of two French frigates. Another, one bar, "Endymion with President," fetched £15; another, two bars, Java and Algiers, £9 10s.; and another, one bar, "Nile," £8. An Army of India medal, with bar for Assaye, awarded to a staff sergeant in the 7th Cavalry, fetched £25; another, with one bar, Nepaul, awarded to a captain in the 30th N.I., £11; and a very scarce medal for Java, 1811, given by the H.E.I.C., £11 5s., with a warranty; a medal with one clasp, Fenian Raid, 1866, awarded to a first-class boy *H.M.S. Rosario*, in mint state, and original ribbon and box, £9 5s.; this as a Naval medal is extremely rare. A Peninsular medal, two bars, "Chateauguay—Chrystler's Farm," Canadian Militia, verified, fetched £41—a

record price; a Waterloo and Peninsular medal, seven clasps, Busaco, Fuentes d'Onor, Ciudad Rodrigo, Badajoz, Salamanca, Vittoria, and St. Sebastian, both to a sergeant R.H.A., £12; a Peninsular, one bar, "Chrystler's Farm," £12 10s.; another, with one bar, Guadaloupe, to a private in the 63rd Foot, £11 10s.; and a Waterloo medal to a private in the 2nd Life Guards, £3 3s., rare to this regiment. The Chartered Company's medal for Matabeleland, 1893, with bar for Rhodesia, 1896, to a trooper in the Salisbury Horse, fetched £11 15s.; a West Africa medal, three bars, Benin River, 1894, Brass River, 1894, Benin, 1897, to chief steward *H.M.S. Widgeon*, £10 10s.; another, two bars, 1891-2, Witu, August, 1893, to an A.B. *H.M.S. Sparrow*, £13 5s.; the Naval Victoria Cross, awarded to a sailor (deceased) for conspicuous gallantry before Sebastopol, with portrait of recipient and official document, fetched £175, in mint state, and with original ribbon, being about fifty per cent. more than the previous highest price for a Naval V.C., of which only forty have been awarded since its institution. A very interesting family group of three medals, Indian Mutiny, with three bars, Delhi, Relief of Lucknow, and Lucknow, to an ensign in the Horse Artillery; Waziristan, 1894-5, and Afghan without bar, both to a captain in the 19th Punjaub Infantry, of the same family, fetched £16 10s.; another of five medals, all awarded to Sepoy Lehna Sing, 23rd Punjaub Pioneers, China, one bar, Taku Forts, 1860, I.G.S. one bar, Umbeyla, Abyssinia, Afghan, four bars, Peiwar Kotal, Charasia, Kabul, and Kandahar, and the Bronze Star Kabul to Kandahar, an extraordinary group of fighting medals, mounted on a bar, £5 5s.

Among the miscellaneous lots, the regimental silver medal for Waterloo and the Peninsular, with a trophy of arms in relief on the obverse, and inscribed "Corporal T. McQualter" on reverse, £20; an interesting group, the silver medal National Lifeboat Institution, 1st May, 1873, and two bars, second service, December 2nd, 1875, third service, March 1st, 1877, Baltic medal, Turkish Crimea, and Naval Long Service medal, awarded to a chief boatman H.M. Coastguard, £9; the medal for Best Shot in the Army, to Private Morgan, 77th Foot, 1865, £30; a 22-carat gold badge, Portuguese Order of Tower and Sword, dated 1808, presented to a British General during Peninsular War, £29. £10 was paid for an officer's silver medal for the Battle of the Nile, August 1st, 1798, presented by Alexander Davison, and enclosed in a gold frame. An oval silver medal, Huddersfield Volunteers, 1801, presented for reward of merit, fetched £25 10s.; and seven other early Volunteer medals ranged from £10 to £14.

Stamps.

THE auction season is now in full swing. The principal auctioneers are running two sales a month, and many of the sales extend into three and sometimes four days each. The supply of fine stamps has rarely been greater, for collectors anxious to realize, or change their lines of collecting, are evidently putting their treasures on the market. Since the 1896-7 years of inflation, and the subsequent severe drop in prices, stamps have never looked so healthy as at the start of this auction season. As a rule, common stuff sells at about seventy-five under catalogue price, medium stamps at about a third, good copies of good stamps at half, and brilliant copies of rare stamps at full catalogue price and sometimes over. Already this season many stamps have run over their catalogued value.

There is a decided trend in the direction of Australians, in anticipation of the Commonwealth stamps supplanting the separate series for each Colony. But this anticipation has been so long foreseen and discounted that it is more than probable those who are starting now will find they are buying at full value. Unused Australians, so far as old issues are concerned, are practically unattainable. Only the wealthiest of the wealthy can touch them. Hence, used Australians are now having their turn. And even of used it is very difficult to get really fine copies.

At Messrs. Venton, Bull and Cooper's sale on the 10th and 11th, the notable stamps were:—Great Britain, 3d. unused, with secret mark, £3 10s.; 2s. brown, £4 5s. (cat. £7). Mafeking, set of 19 varieties, £19; Orange River Colony, V.R.I., 6d. carmine, raised stops, 26s. Turks Islands, 2½ on 1s. blue, type 13, £10; same sur., type 6, £3; same sur., type 11, £7 15s. Tuscany, 60 crazie, brick red, slightly damaged, but unused, £11 10s. Uganda, first issue, typewritten series, 5 cowries, black, a horizontal pair, £2 4s. Victoria, 6d. orange, used, £4 12s. (cat. 90s.). Zululand, £5, £4 4s. (cat. £8).

On the 8th and 9th of October, Messrs. Plumridge and Co. sold a fine unused block of twelve Great Britain V.R. black stamps for £81. This rarity has gone down in popular favour since 1895-6, when the ruling price at auction was between eleven and twelve guineas. Now £7 is about the highest price at auction. It is no longer accorded catalogue rank, being recently excluded on the ground that it was

never issued for use. Other lots at the same sale included Newfoundland, 6½d. carmine, £7 5s. Transvaal, 1d., red on orange, horizontal pair, one with small "T," £4 10s.; 3d. mauve on blue, small "T," £2 12s. 6d. This variety is getting very scarce. There were four in a vertical row on each sheet of 80 stamps. A cheap lot was the "Halfpenny" on 1s. green of 1885, block of four, with *tête bêche* variety, which fetched only £2 12s. 6d. Of this variety only 120 were even issued. It is, in fact, the rarest of all the *tête bêche* varieties of the Transvaal. The low price is due to the number recently placed on the market by a collector who secured at the time of issue several of the few issued. A few years ago it fetched six guineas at auction.

MESSRS. PUTTICK AND SIMPSON, at their stamp sale on October 15th and 16th, realised some good prices, especially for Australians, many of which fetched as much as dealers' catalogue prices. A Canada 1851 imperf. laid paper 12d. black fetched £18; ten U.S. 1869 stamps, 1, 2, 3, 6, 10, 12, 15, 24, 30, and 90 cents., complete, unused, picked specimens, £9 10s.; a similar set, 1875 re-issue, £10; a Buenos Ayres 1858 Cinco Pesos olive-yellow, unused, £10; a New South Wales 1850-1, Sydney Views, 1d., dark grey-blue, lightly cancelled, earliest state of plate, £10; a Queensland 1860 imperf. 2d. blue strip of three, £20 10s.; a Victoria 1850 2d. lilac, fine background, £8; a Victoria 1852 lithographed 2d. grey-lilac, strip of three, mint state, £10 10s.; a Victoria 6d. gold-bronze, original lustre, probably finest specimen known, £6 12s. 6d.; a fine collection of over 500 Australian entires fetched £15; another collection of 7,000 stamps went for £80.

The same firm sold on the 29th and 30th some very rare early issues of Great Britain for high prices, including Great Britain 1d. black 1840 V.R., unused block of 18, £16; two similar blocks of 35 and 30 2d., £72; Great Britain 1867 5s. rose, plate 4, watermark anchor on blueish ground, a block of 8 unused, £55; a Great Britain 1867 10s. grey, watermark cross, mint state, £13 10s.; another £1 purple brown, watermark cross, mint state, £15 15s.; a Swedish 1872 20 ore vermilion, the error Tretio, unused, £7 7s.; four Egypt Suez Canal 1870, 1, 5, 20, and 40 cents., with full guarantee, £22; a Nova Scotia 1851-57 1s. violet, £12. Two fine collections were bought in, though at high prices.

Important Foreign Sale.

IT is not often that the accumulated art treasures of nearly 1,000 years come to the hammer *en bloc*; yet this is practically what the sale of the contents of the Eleventh Century Schloss Mainberg means. We hear from our Berlin correspondent that the sale, which took place at Rudolph Lepke's auction rooms in Berlin, lasted five days, and comprised nearly two thousand lots, including many objects of the early Renaissance and Gothic periods. The classes best represented were armour and weapons, old German stoneware, porcelain and faïence; there was also a fine collection of snuff-boxes. The detailed and illustrated account of this remarkable sale is held over till our next number for want of adequate space.

The Triumph of Love.

A CORRESPONDENT writes:—"I am a very old collector of engravings, and have a full set (I believe) of the original designs partly portrayed on the set of china illustrated in the Notes last month. I have had them many years. I have often wished to know more about them. My impression is that they were designed and published for the Countess of Blessington in 1822. I shall be glad if any of your readers can further enlighten me."

Gray's Handwriting.

A CORRESPONDENT has written to say that the handwriting given on page 115 in the October number of THE CONNOISSEUR as Gray's (part of the "Elegy in a Country Churchyard") is markedly different from that which, according to William Mason's "Works of Thomas Gray" (1814, Vol. I.), is "preserved among the manuscripts of Thomas Gray in the possession of the Master and Fellows of Pembroke Hall in Cambridge."

We forwarded our correspondent's letter to Mr. F. T. Sabin (the owner of the MS. reproduced in THE CONNOISSEUR), who has replied as follows:—"This was reproduced from the MSS. in Gray's own copy of his poems, entitled 'Designs by Mr. R. Bentley for Six Poems by Mr. T. Gray, London: R. Dodsley, 1753,' folio printed on one side of the paper only. This copy also

contains the beautiful ode, 'Awake, Æolian Lyre, Awake,' in the poet's own handwriting, and several interesting autograph notes in the text. This volume was formerly in the library of George Daniel, of Canonbury, the celebrated book collector, and is described by him in a note on the fly-leaf as 'this most precious relic.' He adds:—'Among the many treasures in my library, few I regard with more affection than this.' The handwriting of Gray differs considerably in size, but not in character, as I have had, and have at the present moment, several specimens in which the autograph is very minute, and others in which it is larger. In this book the handwriting is of the larger size, and it is evident that the poet took considerable care to make it as neat and fine as possible to correspond with the character of the book, which is a very handsome and special edition, and as the book is folio size, he would naturally enlarge his handwriting in order to fill up the paper. If your correspondent would like to call, he may see the book and several other Gray items."

It will be seen from this letter that there was a slight inaccuracy in the description of the MS. in THE CONNOISSEUR (for which Mr. Sabin was in no way to blame), but there can be no doubt as to its authenticity.

A Book for Lace Collectors.

WE are glad to welcome the *édition de luxe* of Mrs. Nevill Jackson's "History of Hand-made Lace." It is a beautifully-illustrated and well-written book, dealing exhaustively with its subject. The evolution of lace is traced from the earliest times, then is unfolded its anecdotal history, after which come special chapters upon ecclesiastical lace, peasant-made laces, lace fans, the trade question as regards lace, hints respecting the care of the precious fabric, the literature of lace, and, lastly, is given a dictionary and glossary upon the subject. The writer teaches the collector to classify and arrange her treasures, and the wearer of priceless lace how best to preserve it; the merest amateur is also given the opportunity of reading with interest, for all through the book are little stories that bear upon lace with historical and æsthetic intent. A special feature of the edition is the novel idea of letting actual specimens of real lace into the pages—an invaluable guide to the student and collector of rare pieces. The "History of Hand-made Lace" is dedicated to the Princess Christian, by special permission, and is published by Messrs. Upcott Gill at five guineas.

Security of Public Collections.

THE French ministry de l'Instruction et des Beaux Arts has, somewhat late in the day, addressed a circular to the curators of museums in France, directing them to take measures for the security of the collections under their charge. This tardy proceeding seems to have resulted from the deplorable losses quite recently sustained at Lyons and elsewhere of *objets d'art* of various kinds. Although in England occasional instances have occurred where depredators have succeeded in robbing our museums and public libraries, and while such an incidence may be more or less unavoidable here and there, the ravages which have been committed in France are almost incredible. It was stated in a pamphlet published in 1850, more immediately in reference to an autograph letter of Montaigne, which had been abstracted from a volume at the Bibliothéque at Paris, that several provincial libraries in the same country had been absolutely effaced by pillage in the absence of any official safeguard; and the notorious —almost historical—case of Libri is undoubtedly only one out of many.

The British Museum and Bodleian in England have so far profited by this system that the Garrick collection in the former and the Malone in the latter were largely constituted out of material stolen by the donors from Dulwich College; and thus good came out of evil. The Dulwich authorities have now locked their stable door; but nearly all the horses have been lifted. A curious case of recovery occurred in connection with the Malone bequest to Oxford. Bishop Tanner had included in his prior gift an unique tract by George Whetstone, and it had disappeared. But at the sale of the books of Mr. Voigt in 1806 the volume returned to light, and Malone purchased it; and a second instance, not so creditable to that gentleman, was where he had cut out from a Stratford-on-Avon document the autograph of John Hall, Shakespeare's son-in-law, and inserted it in a book, which did not accompany the rest to the Bodleian, and fell into the hands of Mr. Ernest Baker, of Weston-super-Mare, who detached the slip and generously sent it back home.

Historic Silver.

IN the Royal Industrial Art Museum in Berlin, a most exquisite piece of workmanship in silver is being exhibited for a short time. It consists of a travelling knife, fork and spoon, in a case, which Napoleon I. presented to his adopted daughter, Stephanie Beauharnais (probably in 1806), who became later

on Duchess of Baden. This most curious piece of silver is an example of the delicate work produced in Empire style. King Charles of Roumania, nephew of Napoleon I., has inherited this valuable heirloom, and a slight defect being noticeable, His Majesty entrusted it to the Berlin Court jeweller, Telger, to repair. The latter was so struck with the beauty of the workmanship that he asked permission of the King to have it exhibited at the Museum. His request was granted, and the interesting relic will remain there for a week or two.

A Supplement to "The Connoisseur."

On December 15th will be published the first issue of a supplement to THE CONNOISSEUR with the title **Sale Prices.** It will consist of a complete list of the prices realized by the principal objects at the sales of pictures, books, prints, and curios of every description during the preceding month. The prices will be so arranged and tabulated as to enable reference to be made to any particular object almost at a glance. **Sale Prices** will be published at eightpence, and the annual subscription will be eight shillings and sixpence, post free. But subscribers to THE CONNOISSEUR may have it sent to them without extra postage—that is to say, the subscription to THE CONNOISSEUR and **Sale Prices** combined will be twenty-four shillings a year, post free. After the first issue, **Sale Prices** will be published simultaneously with THE CONNOISSEUR.

Index to "The Connoisseur."

The index to the first volume of THE CONNOISSEUR, which concludes with the present number, will be published with the January number. We can supply covers for binding at three different prices. Full particulars on this matter will be found in the advertisement pages.

ANSWERS TO CORRESPONDENTS.

AN OLD COLLECTOR.—You ask for some names of full-length mezzotint portraits of women printed in colour. We sent on your question to Mrs. Frankau, author of "Eighteenth Century Colour Prints," who writes:—"The large full-length mezzotint portraits of women after Sir Joshua Reynolds were not issued 'printed in colours' in the eighteenth century. A few men's portraits, however, were so issued, notably those of the Prince of Wales (George IV.) and his brothers. In late states, coloured by hand, or partially colour printed, a few women's portraits were brought out early in the nineteenth century after the great Boydell sale of prints and plates."

G. H. B. (Bridgend, Glamorganshire).—We will answer your questions in order:—(1) A steel engraving in splendid condition from a painting by James Sant, engraved by Samuel Cousins, A.R.A., and published by Henry Graves & Co., 1st of May, 1854, 6, Pall Mall. It is the figure of a little boy in bed with clasped hands and in praying attitude. The title is, "Speak, Lord, for thy servant heareth." [A "first-state" of this plate (*i.e.*, before the title) runs to about seven guineas at auction at present prices. Yours appears to be a lettered impression, which would be worth about ten shillings at the most.] (2) I have two others before letters. How may I find out all particulars? [We might be able to help you if you will give particulars as to the "two others."] (3) "The Works of that learned and judicious Divine, Mr. Richard Hooker." With a preface by Izaak Walton. 1723. [This is a reprint and of very small value, say two shillings or half-a-crown.]

G. E.—In answer to your question as to the "Royal Jehanne" whose name is written on the Paris Psalter in the Crawford MSS.:—There is no doubt at all that this is Jeanne of Navarre, Queen of Henry IV. of England.

R. G. H. (Nottingham).—A set of Hogarth's "Industrious and Idle Apprentice" is worth about £2. (2) The edition of Hogarth's works, published in 1812 by T. Cook, is worth about £2 10s. as a rule, but a very fine copy might be worth £4.

C. E. (Knaresborough).—It is not possible to form a judgment about the picture from a photograph. An opinion given without seeing the original might be most misleading.

M. A. (Old Malden).—We do not know any good hand-book on pewter, but we understand that Mr. Massie is engaged on a book on the subject which will be published shortly.

T. C. B.—The token is not a scarce one. We have no information as to its origin, but doubtless the motto expresses a hope of the conclusion of peace after the Peninsular War.

F. P. (Norwich).—(1) We cannot pass any judgment about the picture attributed to Terberch from the photograph that you send. (2) Sir Joshua Reynolds never painted a portrait of a "Judge Hales," though he painted some of the Hale (not Hales) family.

E. H.—"The Progress of Sin, 1684." All early editions of the works of Benjamin Keach, the author of this work, are of material value, though naturally that value depends upon circumstances. His poems are the most expensive. If your book is in good order it will be worth about 40s.

E. H.—"Christopher Tadpole." The first edition in book form was published in 1848 at 16s., though the story had previously appeared in monthly parts. A clean copy of the book, if in the original cloth as issued, is worth about £2 10s. or £3.

E. H.—"Hulsius's Seventh Expedition, 1624." You have an odd part of the collection of voyages edited by Levinus Hulsius. The complete set runs to fifty-three divisions in 4to. It is a very difficult matter to say what the "Seventh Expedition" is worth by itself, but perhaps 25s. or 30s.

S. F.—Bunyan's "Pilgrim's Progress." The unique copy to which you refer had an engraved portrait of Bunyan dreaming. In some respects it was, however, defective, the portrait being split across and backed; several leaves were torn. Nevertheless the book was bought by Mr. Cockerell at the record price of £1,475. This was on May 7th last at Sotheby's, 13, Wellington Street, Strand. The "Pilgrim's Progress" you have belongs to the 23rd edition, 1741, 8vo. This, if clean and in the original calf binding, but not unless, will be worth about 15s. to a collector of editions of Bunyan's immortal allegory.

G. R. H.—"Calvin's Institution of the Christian Religion, 1634." This is a good book, worth about £4 4s. if in sound condition and on the whole a good copy. You had better go through it leaf by leaf to see that nothing is missing. The remaining volumes to which you refer are clearly of little interest. Their value is very small.

H. B. (Blackheath).—The value of Cape of Good Hope, triangular, 1d. red, varies from 4s. 6d. to many pounds, dependent upon condition, printing, used or unused, &c.

R. J. F. (Cambridge).—George Beare was a portrait painter of the early eighteenth century, and died in 1747. He is known to have painted portraits of John, fourth Duke of Bedford, and of Chubb, the Deist (engraved by Bockman). His style resembled that of Joseph Highmore, a painter of great renown in his time.

THE Editor will be glad to consider suggestions for articles and their illustration, or to read type-written MSS. He cannot undertake to return unaccepted MSS., but, when a stamped and addressed envelope is enclosed in the same cover as the MS., he will do his best to return it. All communications must be addressed to THE CONNOISSEUR Office, 37, King Street, Covent Garden, London, W.C.

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